DOCUMENT RESUME

ED 155 691 CS 204 109

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TITLE A Guide to Evaluation.
INSTITUTION Ginn and Co., Lexington, Mass.
PUB DATE 73
NOTE 74p.; Part of the "Responding: Ginn Interrelated Sequence in Literature"

EDRS PRICE MF-$0.83 HC-$3.50 Plus Postage.
DESCRIPTORS Accountability; Achievement; *Behavioral Objectives; Diagnostic Tests; *Evaluation Methods; Guidelines; *Literature Appreciation; *Literature Programs; Questionnaires; Skill Analysis; Student Attitudes; *Student Evaluation; Writing Skills
IDENTIFIERS *Ginn Interrelated Sequences in Literature

ABSTRACT

Designed as a supplement to "Responding: Ginn Interrelated Sequences in Literature," this evaluation guide offers the following: a discussion of general objectives for literature study, interpretative measures for use with the diagnostic test of specific skills, student attitude scales, a check list and evaluation procedure for observing student responses, six questionnaires devised to provide background information on students, a chapter on evaluating student essays, and the answer keys to the pretest, growth test, and diagnostic tests of specific skills. Two essays are appended: "The Nature of Achievement in Literature: Some Notes on Evaluation and Accountability," and "Literary Criticism and Educational Measurement: Toward a Framework for Curriculum." (MAI)

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ED155691

RESPONDING: Ginn Interrelated Sequences in Literature

EVALUATION SEQUENCE

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A GUIDE TO *EVALUATION*

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Home Office: Lexington, Massachusetts 02173
0-663-25058-7

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*Class Climate Inventories section removed due to copyright restrictions

ABOUT *RESPONDING:* A GUIDE TO THE *EVALUATION SEQUENCE*

Charles R. Cooper

RESPONDING: Gi.in Interrelated Sequences in Literature has a three-fold central purpose: (1) to evoke the student's overt response to what he reads, (2) to help him gain confidence in himself and in the responses he makes to what he reads, and (3) to help him articulate his responses through talk, writing, and/or work in one of a number of media. Unlike many conventional literature programs, *RESPONDING* does not emphasize the memorizing of bibliographic data, the hunting for and categorizing of various literary devices, the aptheosizing of memorable literary passages, or the taxonomic analyzing of the several genres. All of which it is quite easy to make up tests about.

How then *does* one evaluate a student's response to a literary work? How *does* one measure a student's ability to develop and articulate his responses to literature? How *does* one assess a student's growth in sensitivity to literature?

To answer these questions we need to look carefully at precisely what it is that *RESPONDING* asks a student to do during his encounters with literature. Essentially it is this: We are asking him to perform one of a number of *actions* with respect to (a) the literary selections he reads and (b) the responses he makes to those selections. Each of those actions—*those trans-actions between the student and the literary work*—are represented visually by a series of interactions in the grid on page 3.

The actions (sometimes called behaviors) are listed *A* through *H* across the top of the grid. Aspects of the literary selections (1, a, b, c, d) and the student's response to a given selection (2) are presented on the left side of the grid. Both of these—selections and responses to them—are equally important parts of the program of literary study offered in *RESPONDING.* The grid provides a conceptual framework for the total program, including the selections in the texts, what the student makes of them, what he comes to think of his own responses, and the full range of activities the teacher will want to encourage in the classroom. We will refer again to the grid intersections to show exactly which parts of this total program are measured in the evaluation sequence. (See pages 4–11.)

Before we can talk about measures, though, we must have an explicit statement of what we hope students will achieve. We first state instructional objectives for a course or a year's work in literary study and response and then we search out or devise measures which will tell us whether students have achieved the objectives. Listed on page 4, in some detail, are objectives we think are appropriate for *RESPONDING.* They are all short-term verifiable performance objectives a student might be expected to meet by the end of a school year or upon completing two or more years in a school or school system using *RESPONDING.* Each objective is coded to an intersection in the grid. The list is in two parts: (1) a brief list of general objectives for the whole program (from only rows 1 and 2 in the grid) and (2) a lengthier list of specific verifiable performance objectives (from nearly all the row-and-column intersections in the grid). In this second part, for each of the activities encouraged by this program, we indicate how you can verify a student's achievement and which particular measures in the evaluation sequence will be useful to you. After each objective we offer a "lesson-objective," which suggests what actions you might expect of the students after they read a particular text or group of texts.

CONTENT	BEHAVIORS							
	A. Creating	B. Valuing	C. Evaluating	D. Generalizing	E. Interpreting	F. Relating	G. Discriminating	H. Describing
1. Piece of writing	O	T	T	T	T	T	T	T
a. Subject matter in a piece of writing: action, character, setting, theme.	X	X	T	T	D, T G, P	D, T G, P	D, T G, P	T
b. Voice(s) in a piece of writing: point of view, kind of narrator, tone, authorial distance.	X	X	T	T	D, T G, P	D, T G, P	D, T G, P	T
c. Shape(s) in a piece of writing: plot, outline, or structure.	X	X	T	T	D, T G, P	D, T G, P	D, T G, P	T
d. Language in a piece of writing: diction, connotation, syntactic peculiarities, rhythm, rhyme, mood, imagery.	X	X	T	T	D, T G, P	D, T G, P	D, T G, P	T
2. Response to a piece of writing	O	T	T	T	X	X	T	T

3

KEY:

- **D:** Measured by DIAGNOSTIC TESTS OF SPECIFIC SKILLS
- **G:** Measured by GROWTH TESTS
- **O:** Measured by OBSERVABLE product(s) created by the student
- **P:** Measured by PRETESTS
- **T:** Measured by one or more TEACHER-APPLIED DEVICES for assessing student growth:
  - (1) *Attitude Scales* (see pp. 22–27)
  - (2) *Observing and Evaluating Responses* (see pp. 28–36)
  - (3) *Questionnaires* (see pp. 37–45)
  - (4) *Class-Climate Inventories* (see pp. 46–52)
  - (5) *Teacher-Made Essay Examinations* (see pp. 53–59)
- **X:** Not measured in RESPONDING: Evaluation Sequence

The objectives focus directly on the student and suggest how he is to grow and change while he uses *Responding* under your guidance. After you select the objectives appropriate for your year's work, you can share them with the student and his parents. The objectives do not specify how instruction is to be carried out. That matter is left to you and the students. Nor are the objectives offered here as a complete list of outcomes for students who use *Responding*. We know there will be countless unpredictable outcomes for each student. Our list can be viewed, then, as a minimal set of actions and achievements which we assume students will accept as worthwhile.

One last note to our objectives list: In *Lives of Children* George Dennison reminds us that it is animistic to speak of the curriculum as having objectives. Only students have objectives.

Statement of Instructional Objectives for *Responding: Interrelated Sequences in Literature*

General Objectives (The code following each statement refers to a specific cell in the matrix that appears on page 3.)

1. In response to what he reads the student will be able to create something in any mode of expression he chooses. (1A), (2A)
2. The student will be able to demonstrate that he accepts the importance of literature in his personal life and in the world at large. (1B)
3. The student will be able to state and support his evaluation of a piece of writing. (1C)
4. The student will come to trust and value his own responses to pieces of writing. (2B)
5. The student will be able to evaluate the quality of his own responses to whatever he reads. (2C)
6. The student will be able to derive generalizations about the pattern of his responses to pieces of writing and will be able to apply those generalizations to new responses. (2D)
7. The student will be able to articulate his responses to selections he reads. (2H)
8. The student will be able to derive general principles about literature from pieces of writing, and he will be able to apply those principles to other pieces of writing. (1D)
9. The student will be able to state and support an interpretation of a piece of writing. (1E)
10. The student will be able to relate several elements of a piece of writing to each other and to the whole. (1F)
11. The student will be able to discriminate among pieces of writing, identifying the type of each. (1G)
12. The student will discriminate among his responses to different selections or at different times to the same selection. (2G)
13. The student will be able to describe in his own terms what he reads. (1H)

Specific Verifiable Objectives: The criterion of success for each objective is not set at a certain level, say 85%. The criterion is either pass or not pass; the student can either perform the task or he cannot.
(Code refers to the matrix on page 3 and to the individual cells applicable with each objective)

A. Creating

Verification: a student construction or creation.
Assessment device: Matrix (see p. 3).

1. Given a stimulus or idea or form, the student will create an original piece of writing. (1A)

Lesson-objective example: After a discussion of concrete poetry, the student will create his own concrete poem.

2. Given a piece of writing the student can respond to it creatively in some mode of expression of his own choosing: acting out, miming, painting, writing, singing, and the like, thus creating an original work. (2A)

Lesson-objective example: After reading [a poem] the student expresses his reaction to the poem by making a magazine-photo collage.

CONTENT	BEHAVIOR: A. Creating
1. Piece of writing	O
2. Response to a piece of writing	O

O: Measured by OBSERVABLE product(s) created by the student.

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B. Valuing

Verification: student talk or writing and examination performance.
Assessment devices: Matrix (p. 3), teacher-made essay tests, content analysis of student essays.

1. Given a wide variety of pieces of writing the student can demonstrate that he is developing greater tolerance for the arts and for creativity and that he is coming to place a higher value on literature, the writing of literature, and the right of people to read what they choose. In short, he accepts the importance of literature. (1B)

Lesson-objective example: After reading [a play which has a form different from that in plays the student knows] the student accepts the play although it has an unusual form.

2. Given a wide variety of pieces of writing the student can demonstrate that he is coming to value and trust his own personal responses to the writings, that he is less inhibited in responding, and that he is increasingly willing to express his responses in talk and writing. (2B)

Lesson-objective example: After rereading [a short story] the student openly discusses how he has changed his mind about the story.

CONTENT	BEHAVIOR: B. Valuing
1. Piece of writing	T
2. Response to a piece of writing	T

T: Measured by TEACHER-APPLIED assessment devices (pp. 22–59).

CONTENT	BEHAVIOR C. Evaluating
1. Piece of writing	T
a. Subject matter in a piece of writing: action, character, setting, theme.	T
b. Voice(s) in a piece of writing: point of view, kind of narrator, tone, authorial distance.	T
c. Shape(s) in a piece of writing: plot, outline, or structure.	T
d. Language in a piece of writing: diction, connotation, syntactic peculiarities, rhythm, rhyme, mood, imagery.	T
2. Response to a piece of writing	T

T: Measured by TEACHER-APPLIED assessment devices (pp. 22–59).

C. Evaluating

Verification: student talk or writing and examination performance.

Assessment devices: Matrix (p. 3), teacher-made essay tests, content analysis of student essays, assessment of questionnaire responses.

1. Given a piece of writing the student can evaluate it in his own terms. (1C)

Lesson-objective example: After reading [a short story] the student gives his opinion as to the effectiveness of the story in provoking a response from him.

2. Given a piece of writing the student can evaluate the subject matter in the writing: action, character, setting, theme. (1aC)

Lesson-objective example: After reading [an essay] the student states his evaluation of the moral position it espouses.

3. Given a piece of writing the student can evaluate the voice(s) in the writing: point of view, kind of narrator, authorial distance, tone. (1bC)

Lesson-objective example: After reading [a short story] the student states his judgment of the consistency of the characterization.

4. Given a piece of writing the student can evaluate the shape(s) of the writing: plot, outline, or structure. (1cC)

Lesson-objective example: After reading [a play] the student describes the degree to which the shaping of the action strikes him as believable.

5. Given a piece of writing the student can evaluate the language in the writing: diction, connotation, syntactic peculiarities, rhythm, rhyme, mood, imagery. (1dC)

Lesson-objective example: After reading [a short story] the student explains how well he thinks the metaphors clarify the meaning of the story.

6. Given his response to a piece of writing the student can evaluate the quality of his response. (2C)

Lesson-objective example: After rereading his written response to [an essay on a controversial topic] the student explains to what extent his first response fulfilled what he wanted to say.

D. Generalizing

Verification: student talk or writing and examination performance.

Assessment devices: Matrix (p. 3), teacher-made objective and essay tests, content analysis of student essays, assessment of questionnaire responses.

1. Given several pieces of writing the student can generalize about them. (1D)

Lesson-objective example: After reading [several short stories] the student discusses the form's generic qualities.

2. Given several pieces of writing the student can generalize about their subject matter: action, character, setting, theme. (1aD)

Lesson-objective example: After reading [several plays] the student shows the degree to which the characters are unique or stock characters.

3. Given several pieces of writing the student can generalize about the voices in the writings: points of view, kinds of narrators, authorial distances, tones. (1bD)

Lesson-objective example: After reading [a group of stories where the author seems to be remote from the action and another group where he seems to be a participant] the student sets up some categories of stories on the basis of voice.

4. Given several pieces of writing the student can generalize about the shapes in the writings: plots, outlines, or structures. (1cD)

Lesson-objective example: After reading [a number of newspaper articles which all seem to have the same first paragraph] the student defines the qualities of a newspaper article's opening paragraph.

5. Given several pieces of writing the student can generalize about the language in the writings: diction, connotations, syntactic peculiarities, rhythms, rhymes, moods, imagery. (1dD)

Lesson-objective example: After reading [a number of pieces of writing] the student describes certain characteristics of metaphor.

6. The student can generalize about his responses to pieces of writing. (2D)

Lesson-objective example: After reading and responding to [a short story] the student explains the degree to which his response is typical of his responses to similar stories.

CONTENT \ BEHAVIOR	D. Generalizing
1. Piece of writing	T
a. Subject matter in a piece of writing: action, character, setting, theme.	T
b. Voice(s) in a piece of writing: point of view, kind of narrator, tone, authorial distance.	T
c. Shape(s) in a piece of writing: plot, outline, or structure.	T
d. Language in a piece of writing: diction, connotation, syntactic peculiarities, rhythm, rhyme, mood, imagery.	T
2. Response to a piece of writing	T

T: Measured by TEACHER-APPLIED assessment devices (pp. 22–59).

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CONTENT	BEHAVIOR E. Interpreting
1. Piece of writing	T
a. Subject matter in a piece of writing: action, character, setting, theme	D, T G, P
b. Voice(s) in a piece of writing: point of view, kind of narrator, tone, authorial distance.	D, T G, P
c. Shape(s) in a piece of writing: plot, outline, or structure.	D, T G, P
d. Language in a piece of writing: diction, connotation, syntactic peculiarities, rhythm, rhyme, mood, imagery.	D, T G, P

D: Measured by DIAGNOSTIC TESTS OF SPECIFIC SKILLS.
G: Measured by GROWTH TESTS.
P: Measured by PRETESTS.
T: Measured by TEACHER-APPLIED assessment devices (pp. 22–59).

E. Interpreting

Verification: student talk or writing and examination performance.
Assessment devices: Matrix (p. 3), teacher-made essay tests, content analysis of student essays, Diagnostic Tests, Growth Tests, Pretests.

1. Given a piece of writing the student can interpret the subject matter in the writing: action, character, setting, theme. (1aE)

Lesson-objective example: After reading [an essay] the student states the assumptions underlying the essay.

2. Given a piece of writing the student can interpret the voice(s) in the writing: point of view, kind of narrator, authorial distance, tone. (1bE)

Lesson-objective example: After reading [a short story] the student infers from the way the narrator describes the action what the narrator's attitude is.

3. Given a piece of writing the student can interpret the shape(s) in the writing: plot, outline, or structure. (1cE)

Lesson-objective example: After reading [a novel] the student points out the symbolic value of the juxtaposition of [certain scenes].

4. Given a piece of writing the student can interpret the language in the writing: diction, connotation, syntactic peculiarities, rhythm, rhyme, mood, imagery. (1dE)

Lesson-objective example: After reading [a poem which employs a distinctive syntactic device] the student determines how that particular use of language affects meaning.

F. Relating (See chart on p. 9.)

Verification: Student talk or writing and examination performance.
Assessment devices: Student Observation Matrix, teacher-made objective and essay tests, content analysis of student essays, Growth Tests, Pretests, Diagnostic Tests.

The parts to the whole

1. Given a piece of writing the student can relate the whole piece of writing to the various aspects of subject matter in the writing: action, character, setting, theme. (1aF)

Lesson-objective example: After reading [a play in three acts] the student shows how the three acts of the play contribute to the total structure of the play. (Perhaps: setting up the action, unfolding it, resolving it.)

2. Given a piece of writing the student can relate the whole piece of writing to the voice(s) in the writing: point of view, kind of narrator, authorial distance, tone. (1bF)

Lesson-objective example: After reading [a novel] the student shows how the point of view of the narrator affects the way the reader sees the characters.

3. Given a piece of writing the student can relate the whole piece of writing to the shape(s) in the writing: plot, outline, or structure. (1cF)

Lesson-objective example: After reading [a Petrarchan sonnet] the student points out how the octave and sestet contribute to the meaning and structure of the whole poem.

4. Given a piece of writing the student can relate the whole piece of writing to the language in the writing: diction, connotation, syntactic peculiarities, rhythm, rhyme, mood, imagery. (1dF)

Lesson-objective example: After reading [a poem] the student shows the relation of the author's diction and imagery to the poem's theme.

The parts to the parts

5. Given a piece of writing the student can relate the subject matter to the voice(s) in the writing. (1aF—1bF)

Lesson-objective example: After reading [a short story] the student shows the relation between the various characters in the story and the tone in which they are described.

6. Given a piece of writing the student can relate the subject matter to the shape(s) of the writing. (1aF—1cF)

Lesson-objective example: After reading [an essay in which one of the main structural devices is juxtaposition] the student creates a picture essay that illustrates both the device of juxtaposition and the subject matter of the essay.

7. Given a piece of writing the student can relate the subject matter to the language in the writing. (1aF—1dF)

Lesson-objective example: After reading [a poem] the student shows the relation between the metaphors in the poem and the main idea of the poem.

8. Given a piece of writing the student will relate the voice(s) in a piece of writing to the shape(s) in the writing. (1bF—1cF)

Lesson-objective example: After reading [an essay] the student explains how the tone of the essay is reflected in the author's choice of examples or illustrations.

9. Given a piece of writing the student will relate the voice(s) in the writing to the language of the writing. (1bF—1dF)

Lesson-objective example: After reading [a novel] the student points out the ways by which characteristic words or phrases reveal the characters who habitually use them.

10. Given a piece of writing the student can relate the shape(s) of the writing to the language in the writing. (1cF—1dF)

Lesson-objective example: After reading [a poem with a refrain] the student shows how specific words and images serve to mark the pattern of the poem.

CONTENT	BEHAVIOR F. Relating
1. Piece of writing	T
a. Subject matter in a piece of writing: action, character, setting, theme.	D, T G, P
b. Voice(s) in a piece of writing: point of view, kind of narrator, tone, authorial distance.	D, T G, P
c. Shape(s) in a piece of writing: plot, outline, or structure.	D, T G, P
d. Language in a piece of writing: diction, connotation, syntactic peculiarities, rhythm, rhyme, mood, imagery.	D, T G, P

D: Measured by DIAGNOSTIC TESTS OF SPECIFIC SKILLS.
G: Measured by GROWTH TESTS.
P: Measured by PRETESTS.
T: Measured by TEACHER-APPLIED assessment devices (pp. 22–59).

CONTENT	BEHAVIOR: 5. Discriminating
1. Piece of writing	T
a. Subject matter in a piece of writing: action, character, setting, theme.	D, T G, P
b. Voice(s) in a piece of writing: point of view, kind of narrator, tone, authorial distance.	D, T G, P
c. Shape(s) in a piece of writing: plot, outline, or structure.	D, T G, P
d. Language in a piece of writing: diction, connotation, syntactic peculiarities, rhythm, rhyme, mood, imagery.	D, T G, P
2. Response to a piece of writing	T

D: Measured by DIAGNOSTIC TESTS OF SPECIFIC SKILLS.
G: Measured by GROWTH TESTS.
P: Measured by PRETESTS.
T: Measured by TEACHER-APPLIED assessment devices (pp. 22–59).

G. Discriminating

Verification: student talk or writing and examination performance.
Assessment devices: Student Observation Matrix, teacher-made essay and objective tests, Diagnostic Tests, Growth Tests, Pretests.

1. Given two pieces of writing [of different kinds] the student can distinguish between them. (1G)

Lesson-objective example: After reading [two novels on the same topic] the student chooses various points for contrast.

Among aspects of a single work

Verification: student talk or writing and examination performance.
Assessment devices: Student Observation Matrix, teacher-made essay and objective tests, content analysis of student essays, Diagnostic Tests, Growth Tests, Pretests.

2. Given a piece of writing the student can discriminate among various aspects of the voice(s) in the writing: point of view, kind of narrator, authorial distance, tone. (1bG)

Lesson-objective example: After reading [an interview dialog] the student differentiates the attitudes and stances of the various speakers.

3. Given a piece of writing the student can discriminate among various aspects of the shape of the writing: plot, outline, or structure. (1cG)

Lesson-objective example: After reading [a novel with one or more subplots] the student indicates the structural divisions of the novel.

4. Given a piece of writing the student can discriminate among the various aspects of the language in the writing: diction, connotation, syntactic peculiarities, rhythm, rhyme, mood, imagery. (1dG)

Lesson-objective example: After reading [a play in which two speakers are distinguished by their respective speech patterns: one speaks effusive, elliptical sentences; the other curt, direct] two students mime (or improvise on) the two characters.

Among aspects of two or more different works

Verification: student talk or writing and examination performance.
Assessment devices: Student Observation Matrix, teacher-made objective and essay tests, content analysis of student essays, Diagnostic Tests, Growth Tests, Pretests.

5. Given two (or more) pieces of writing the student discriminates between the subject matter in the writings: action, character, setting, theme. (1aG)

Lesson-objective example: After reading [two poems by the same author on the same topic] the student can contrast the respective poems' statements about the topic.

6. Given two (or more) pieces of writing the student discriminates among the voices in the writings: points of view, kinds of narrators, authorial distances, tones. (1bG)

Lesson-objective example: After reading [two short stories] the student points out differences in the way the stories are told.

7. Given two (or more) pieces of writing the student can discriminate among the different shapes in the writings: plots, outlines, or structures. (1cG)

Lesson-objective example: After reading [two novels] the student contrasts their respective presentations of the order of events (chronological, flashback, montage, or whatever).

8. Given two (or more) pieces of writing the student can discriminate among the language patterns in the writings: diction, connotation, syntactic peculiarities, rhythm, rhyme, mood, imagery. (1dG)

Lesson-objective example: After reading [two poems in couplets with different line lengths] the student points out the difference in sound.

Among responses

Verification: student talk or writing.
Assessment devices: Student Observation Matrix, content analysis of student written responses.

9. Given a set of responses—his own or those of a group of students—the student discriminates among types of responses to the writing. (2G)

Lesson-objective example: After examining his own written response to [a short story] the student discriminates between personal and objective parts of the response.

H. Describing

Verification: student talk or writing and examination performance.
Assessment devices: Student Observation Matrix, teacher-made essay and objective tests, content analysis of student essays.

1. Given a piece of writing the student can describe in his own terms its subject matter: action, character, setting, theme. (1aH)

Lesson-objective example: After reading [a short story] the student describes the main character.

2. Given a piece of writing the student can describe in his own terms the voice(s): point of view, kind of narrator, authorial distance, tone. (1bH)

Lesson-objective example: After reading [a novel] the student describes the characteristics of the "narrator" or implied author.

3. Given a piece of writing the student can describe in his own terms the shape of the writing: plot, outline, or structure. (1cH)

Lesson-objective example: After reading [a short story] the student shows the divisions of the story and why they are important to an understanding of it.

4. Given a piece of writing the student can describe in his own terms the language of the writing: diction, connotation, syntactic peculiarities, rhythm, rhyme, mood, imagery. (1dH)

Lesson-objective example: After reading [a poem] the student describes the predominant rhythm using either technical or nontechnical language.

5. Given a piece of writing the student can describe in his own terms his personal responses to a piece of writing. (2H)

Lesson-objective example: After reading [an essay on some recent event] the student describes his reaction to the event.

CONTENT	BEHAVIOR: H. Describing
1. Piece of writing	T
a. Subject matter in a piece of writing: action, character, setting, theme.	T
b. Voice(s) in a piece of writing: point of view, kind of narrator, tone, authorial distance.	T
c. Shape(s) in a piece of writing: plot, outline, or structure.	T
d. Language in a piece of writing: diction, connotation, syntactic peculiarities, rhythm, rhyme, mood, imagery.	T
2. Response to a piece of writing	T

T: Measured by TEACHER-APPLIED assessment devices (pp. 22–59).

Given this conceptual framework, then, and this list of objectives, we can return to the question of how you can measure growth in the kinds of insight, responsiveness, and willingness *RESPONDING* is designed to foster. While the objectives do not suggest how you should teach, they very definitely do suggest how you might measure. In constructing the measurement program we have been guided by five basic assumptions:

1. Measuring or assessing growth is something very different from evaluating or grading it. Measuring must precede grading, and can occur—indeed, should occur—without any thought to grading, sorting, or ranking. The teacher's main task—aside from instruction, example, and inspiration—is to find out what the student knows, what he can do, and how he has grown. Only *after* the kinds and amounts of growth have been assessed can we then assign a grade to them if we have to, and we still have to in most schools.

2. There is nothing anti-humanistic—nothing which would poison the climate for response to literature—in attempting to measure growth in the ability to read literature more willingly and insightfully and to respond to it with self-assurance. The more we know about how students grow in these ways, the easier it will be for us to plan instruction which is both humane and efficient. Every conscientious teacher wants to know how students are changing under his tutelage.

3. Measuring or assessing in literary study must focus on *growth* over a period of time; and since growth in response and insight to literature is slow, the assessment periods should be as far apart as possible, at least a semester, preferably a year. Assigning letter or number grades to weekly papers or quizzes and then averaging these grades every ten weeks or so is *not* necessarily a measure of each student's growth. If you believe students will not work unless you grade each one of their efforts, we would encourage you to try with one class collecting each student's work in a folder and then sitting down with him periodically to look for evidence of *growth* in what he has done. Of course, you would want to add to that assessment other kinds of information you derive from the measures in this evaluation sequence.

4. Since we do not have a precise definition of what it means to be an insightful and responsive reader of literature, we can probably not measure its achievement (or small increments of growth toward its achievement) with a single test. We must use *measures* of different kinds to permit a fair assessment of each student's growth.

5. A measurement plan for literary study must include diagnostic, formative, and summative measures (see Benjamin Bloom and others, *Handbook on Formative and Summative Evaluation of Student Learning*, New York: McGraw-Hill, 1971). With diagnostic measures we find out what each student can do—what his insights, attitudes, and perceptions are—when the course begins. With formative measures (often quite informal) we continually check up on each student's progress toward the explicit, public, and consented-to objectives for the course. And with summative measures we determine at the end of the course or upon graduation what the student has achieved and how he has grown.

To provide an overview of the Evaluation Sequence, we introduce each part of the sequence here. (The following sections of this guide take up each measure in turn, providing a rationale, description, and guide for using.) If you look back at the grid on page 3, you will see that each cell has a code indicating which of the measures in the Evaluation Sequence are designed to measure the activity at that intersection. Those intersections that are redundant or of minor importance are marked with an *X*. As we proceed with the overview, we repeat the code for each measure so that you can see where it fits in the overall framework of the *RESPONDING* program.

Pretests and Growth Tests (*P and G*) (page 14): These tests—a different set for each grade, 7 through 12—constitute one means of objectively assessing where a *class* is in terms of (a) students' sensitivity to literature and (b) their ability to respond in significant ways to various kinds of literature. The multiple-choice items are based on short prose excerpts or short poems. The Pretest is given at the beginning of the year, where it also has diagnostic value; the Growth Test at the end of the year. In short, these tests provide a means of measuring growth in students' abilities to discriminate among the various aspects of the rhetoric of literature. (The answer keys are on page 60.)

Diagnostic Tests of Specific Skills (*D*) (page 16): These seven diagnostic tests—with different selections and items in each test sequence for Grades 7–12—are designed to reveal specific strengths of students in several skills that we assume are related to the ability to read literature well. The tests assess the student's ability to perceive plot, character, metaphor, tone, and the appropriate word. In addition, there are tests of the ability to complete a poem and to recognize puns. (The answer keys are on pages 61–64.)

Attitude Scales (*T*) (page 22): These scales are included to enable you to assess whether students' attitudes toward literary study have improved during their time with you. The scales—two of them, one a Likert-type, the other a Q-sort-type—are simple pencil-and-paper measures.

Observation of Responses (*T*) (page 28): Three observation schedules permit you to record information on the kinds and patterns of responses and interactions occurring in your classroom.

Evaluating Expressed Responses (*T*) (page 33): This section provides information on how to elicit and then evaluate both verbal and non-verbal responses to the selections in the 18 *RESPONDING* volumes.

Questionnaires: Finding Out About Your Students (*T*) (page 37): These five questionnaires will enable you to learn a great deal about your students' reading habits, preferences, and preconceptions. Also included is a student profile sheet that you might reproduce and appropriate for your own literature classes. (See page 45.)

Class Climate Inventories (*T*) (page 46): In this section we offer six pencil-and-paper questionnaires which permit you to assess your students' perceptions of what life is like in your classroom, what it feels like to them to spend an hour there every day.

Assigning and Evaluating Essays (*T*) (page 53): This section discusses at length ways to set writing tasks for students and then evaluate the outcome. Specific tasks are included as models. The approach to evaluation is to determine, first of all, what kind of written response the student has made; then, to use evaluative criteria appropriate to the response; and, finally, to decide what the response is worth, and, if necessary, what grade might be placed on it.

ABOUT THE *PRETESTS* AND THE *GROWTH TESTS*

Charles R. Cooper

Rationale and Description

There is a separate Pretest-Growth Test set for each grade level, 7 through 12. Both the Pretest and the Growth Test for a particular grade level have thirty-six multiple choice items based on six poems and short prose selections. Ideally the student will not have previously seen any of the selections; for the purpose of the test is to assess his ability to read an unfamiliar work carefully. The test does not require him to know any literary critical terms or any literary history or biography. It is an assessment—at a specific point in time—of the student's sensitivity to what he reads. The test should not be taught. The student will be well-prepared for the Growth Test at the end of the year if he has had wide and varied experiences with many different pieces of literature during the year. *RESPONDING* is designed to build the skills the student will need to demonstrate growth.

The test items are carefully designed to assess the students' abilities to *interpret, relate parts,* and *discriminate* (Columns E, F, and G in the grid, page 3). We attempted to write items for most of the cells in those columns, but we did not try for any precise balance. On the back cover of each test booklet you will find the matrix reprinted, with each test item number printed in the cell appropriate for it.

Special: *These tests are only a small part of the complete evaluation sequence.* It would be unreasonable to base a student's final grade in your course on his Growth Test performance. Quite clearly, these tests assess growth in only a few of the skills and sensitivities *RESPONDING* is designed to foster. The skills of interpreting, relating parts, and discriminating are no more important than the other behaviors represented in the grid. Furthermore, since we do not yet have data on the reliability of each Pretest-Growth Test as a measure for an individual student, we are recommending that you look only at changes in the class *mean* score from the Pretest to the Growth test.* The instructional objective these tests measure for a particular grade level, then, would be stated as follows: The students in the class as a whole will demonstrate that they have become more skillful at *discriminating* the various aspects of the subject matter, voices, shapes, and language of pieces of writing; *relating* the different parts of pieces of writing; and *interpreting* pieces of writing.

Guide to Using

Give the Pretest early in the school year, sometime during the first two or three weeks. (There are other measures in the evaluation sequence—like the preference, attitude, and preconception questionnaires or the attitude scales—you may want to give first.) The test will take at least 40 minutes for most students to complete. It is not a timed test. Encourage students to work slowly and thoughtfully. If you find that some of your students need more than 40 minutes for the Pretest, give them the extra time they need; and then allow the same amount of total time for the Growth Test.

* Normative statistics and validity-reliability data on the Pretests, the Growth Tests, and the Diagnostic Tests of Specific Skills are not available at this time. The authors and editors of the evaluation program for *RESPONDING* have postponed the reporting of any statistical data concerning the tests until after the tests have undergone at least one year's thorough classroom use.

The decision to postpone the publication of test data should not be misinterpreted. Each Pretest, Growth Test, and Diagnostic Test of Specific Skills was tried out on at least two occasions in classrooms at the appropriate grade level and with students of varying backgrounds and abilities. The published tests, then, represent the thorough revision and refinement shown to be desirable as the result of extensive field tryouts.

One of your students can carry out the clerical task of scoring the tests. Answer keys for each grade level appear on page 60.

You may have scores ranging from 0 to 36 for the students in the class. Add up all those scores, divide by the total number of students taking the test in that class, and you will have the class mean. This score is of primary interest. If the mean is higher on the Growth Test than on the Pretest the students as a whole in that class will have met the general instructional objectives listed on page 4. We should emphasize at this point that it is unfair to place too much importance on an individual student's gain or loss in score from the Pretest to the Growth Test. Working with six literary selections and 36 test items permit but a minimum sampling of the student's skills as an interpreter, relater of parts, and discriminator of parts. If he happens not to like the content of two or three of the selections, that could affect his performance on the skills the test measures.

A specific student's gain or loss score, *viewed in conjunction with several other measures obtained from various elements in RESPONDING: Evaluation Sequence,* will be useful to you. Does it fit a pattern of results from other measures? Or is it anomalous? A student's score can then be compared to the class mean score. Is it above or below the class mean?

Only if you are trying to rank students in order to see who receives the A's and who receives the C's would this last piece of information—the individual student to class mean comparison—be very useful. There are more important bases for assigning grades: how much growth a student has shown, whether he has attempted most of the writing and reading assignments, or whether he has met the stated objectives for the course. (You can, of course, merely resolve to give everyone high grades.) We want to confront and clarify this grading issue here at the outset with the Pretests and Growth Tests, which in format look much like conventional standardized tests used to sort students into elephants, tigers, hyenas, and monkeys or into sparrows, cardinals, ducks, and hawks. *All* the measures in *RESPONDING: Evaluation Sequence* are designed for use as either *diagnostic* or *growth* measures. They are to be used to find out where the students are, what they need help with, and how much they finally do achieve. We see this measurement problem as quite separate from the grading problem. We offer here, then, only assistance with measuring or assessing growth. The pressing school issue of whether to give grades or how to give grades we leave to you and your school district.

We hope the schools can quickly put the grading issue behind them and get on with the really consequential matters of instruction and assessing growth.

If you have the time, or if you have a student helper, you can find out what *percentage* of the questions written for each of the three skills—interpreting, relating, and discriminating—the students answered correctly. You might find, for example, that the mean percentage of right responses for discrimination questions is 80, while the mean percentage of right responses for interpretation questions is only 40. This result would suggest giving close attention to interpretation during the year. (Note that on the grid in the column for *relating,* each question number is entered twice, to show which two parts of a piece of writing the student is being asked to relate.) For each student you can determine whether he seems most skillful at interpreting, relating, or discriminating.

Finally, both the Pretest and the Growth Test can be used for whole-class or small-group discussion. We tried to choose selections that were engaging for adolescents, and we think that students will want to talk about some of the tests. In small groups students could be asked to discuss differences in their answers and to talk about why they chose their particular answers. They could be challenged to write better answers than the alternatives they were given to choose among. We certainly don't regard our answer keys as sacrosanct, and since the final grade doesn't ride on this single test result, students can be permitted to change the key with good reason or, with well-argued justification to offer alternative answers.

ABOUT THE *DIAGNOSTIC TESTS OF SPECIFIC SKILLS*

Charles R. Cooper

There are seven special diagnostic tests, all of them designed to permit you to identify students who are especially strong in seven measurable skills that, we believe, are related to the ability to read literature insightfully:

—recognizing systematic organization

—recognizing puns

—perceiving character traits

—recognizing the appropriate word

—completing a poem

—perceiving tone and mood

—understanding comparisons

These are skills of *interpreting* and *discriminating*, and they are represented on the grid in columns E and G (page 3).

As with the Pretests and Growth Tests, the diagnostic tests present the student with either a novel task or a fresh, new literary selection. They do not require a knowledge of literary critical terms or of particular texts or authors. They diagnose degrees of skill in *aspects of the rhetoric of literature*. They can be given at any time during the first few weeks of the course, preferably not all at once. Most important, they are *teaching* tests as well as diagnostic tests. Class or small-group discussion of the results will open up the importance of these and related skills in the reading of literature.

The following discussion describes each of these tests in turn, provides a rationale for each, and explains how to give each test and utilize the results.

Test One: Recognizing Systematic Organization

Rationale and Description

This measure consists of ten comic strips made up of from three to seven frames each. The separate frames of each strip have been arranged into four different sequences, one of them the correct, original sequence. The student's task is to scan the different sequences and choose the original one. Since we have found that nearly all students can locate the original sequence if they are given enough time, we have set a time limit of 10 minutes to make the test more discriminating. This is the *only* timed test in the diagnostic sequence. In the test for each grade level the strips are sequenced so that strips with more frames occur toward the end. Also strips whose continuity depends in a large part on dialog occur toward the end. In summary, the strips begin short and graphic and become long and language-centered.

The purpose of the test is to identify those few students who cannot readily spot the systematic organization of a simple story line that connects the frames in a comic strip sequence. We are assuming that a student who does poorly on this test will also have difficulty following the plot in a story or novel or the organization of an essay or a speech. Our own experience has been that students rarely have difficulty following the plot, even a quite complex one. We have placed the test first, frankly, because of its novelty, because it will be an engaging introduction for the students to the diagnostic test sequence, not because it assesses a particularly troublesome aspect of the reading of literature.

Guide to Using

Administer the test with a timer available. When time is up (10 minutes) ask students to put down their pencils and pass the test booklets forward. Using the appropriate key on page 61, have a student score the tests. You could, of course, have a student score his own test or have students exchange and score one another's tests. However, since you are going to use the results for diagnosis and planning, you might prefer to have some one person score them and record the scores for you.

The next day in class go over the test carefully, discussing with the class the importance of perceiving the systematic organization (the plot) of a story. In small groups students can discuss their answers and defend them if there are differences.

Test Two: Recognizing Puns

Rationale and Description

This text is a type of language game. It consists of fifteen short statements, some of which contain puns. Certainly we would not argue that puns appear often in modern literature or that the student must always be able to recognize the rare ones which do occur. We are only assuming that the ability to recognize most of the puns in this test indicates a relatively high level of insight into the ambiguity, suggestiveness, and "doubleness" of language. We would say that students demonstrating this insight will take more readily to modern poetry. We should point out that puns have been used as items in measures of creativity.

The puns we selected are of two kinds: same word puns and same-sound puns. These are the types most often appearing in serious literature. We did not use the type of pun that depends on a story line or joke for its effect. It is probably this latter type—by far the most common, and popularized in Bennett Cerf's collections—which has given the pun a bad reputation.

We tried to select puns which do not require any special knowledge and which are "culture free." But there will be instances where a student will overlook a pun because he simply does not know what the word means. For example, an urban seventh grade student might miss the pun on "comb" (rooster's comb) in Test Two of *Diagnostic Tests 7* because he has never seen a live rooster, much less learned the names of its parts. Missing such an item should not discourage a student if he sees that the test will not be graded and that it is being used in class to explore one aspect of language's suggestiveness.

Guide to Using

Administering this test should not require much time. It could even be given on the same day with Test One, which takes only 10 minutes.

Using the appropriate grade-level key, have a student score the tests and record the scores for you. The next day with the whole class or in small groups allow plenty of time to discuss the test thoroughly. There may be students in class who know additional puns. You might want to bring a collection of puns to class to read.

Test Three: Perceiving Character Traits

Rationale and Description

This diagnostic test contains ten selections, both poems and short excerpts from prose fiction. Each selection briefly describes a character. The student reads the selection and then responds to two questions, one to see whether he perceives the character as he is described, the other to see whether he can correctly infer something about the character.

Characters—and the human drama of their interactions—are central to fiction, drama, and some poems. This test is designed to assess whether students can perceive brief characterizations accurately and make reasonable inferences about the characters. Students need to be able to perceive characterization accurately both when it is presented as description by an omniscient narrator and when it is presented from the "inside" by a subjective first-person narrator. The selections in this test are of both kinds.

The test will enable you to identify both the students who read characterization with care or insight and those who have difficulty. Class and small-group discussion of the results will be a good starting point for work with an aspect of literature you will be returning to often during the school year.

Guide to Using

As with all the measures in this diagnostic sequence (except the comic strip test) students are to be given as much time as they need to complete this one. Since the instructions are somewhat complicated, you will have to go over the sample exercises with special care. Using the appropriate grade-level answer key, have a student score the tests and record the scores for you.

A note on the complexity of the instructions for this measure and for subsequent ones in the diagnostic sequence: For precision and for scoring convenience (and for psychometric and historic reasons as well) we wanted to use a multiple-choice format, but we did not want to be limited by its closed and arbitrary four or five options. Certainly we did not want to risk offending the student or teacher who might read a selection differently from the way we read it and thus find our multiple-choice alternatives unsatisfactory. Therefore with many of the exercises we have included a fifth open-ended alternative. For this one the student can supply his own answer in his own language. If he can justify it, we would like it considered a correct answer for that exercise. In Test Three approximately two-thirds of the exercises have this fifth option. That percentage will vary with subsequent tests in this diagnostic sequence.

Test Four: Recognizing the Appropriate Word

Rationale and Description

This test presents the student with ten brief selections from which two words (each in its own context) have been removed. The students' task is simply to identify the word—from among four choices—which the writer actually used. This test is like a sophisticated guessing game. The guessing is not blind because the context in which the word appears is rich with clues: rhythm, sound, sense, style, and so forth.

The purpose of the test is to identify those students who are most sensitive and those who are least sensitive to matters of diction or word choice. We learned in tryouts with this test that it is the most difficult in the diagnostic sequence. The average score is about one-half right. Keep in mind that the expected score for guessing on a four-choice exercise is one-fourth right. You might view the results of the test as a way to identify those students who have some insight into the reasons for word choice and who can use at least some of the clues from the context.

Guide to Using

Administering this test is quite easy because the instructions are simple. Encourage the students to read and reread each selection and to search for clues to the correct word.

From the answer keys, choose the one for your grade level. Have a student score the tests and record the scores for you.

This is an ideal test to work on in small groups. There are certain to be differences about the correct answer. Actually, at least one of the distractors will usually fit

well in the line or sentence. The students, in small groups, should explore the *reasons why* the author used the word he did. Encourage students to justify their own choices if they differ from the author's word.

Incidentally, these exercises are very easy to construct. Later in the year you might want to make up a few yourself and try this test again, particularly if a lively and useful discussion results from the students' taking this test. A larger set of these exercises would make a good *growth* measure. You could present 20 exercises at the beginning of the year and 20 at the end of the year and hope to see a rise in the *class* mean. (See notes on "Guide to Using the Pretests and Growth Tests," page 14.)

Test Five: Completing a Poem

Rationale and Description

This test can be viewed as an extension of Test Four. In this test the student is given twelve poems, each with either a line or two or a stanza missing. His task is to identify the original lines from among four choices. He must read and reread the poem; and then, using all the clues available to him, make his choice.

The purpose of the test is to identify those students who can best use such clues from the poem. Knowing who they are, you could then plan to have them give the others experiences with many kinds of poems. We are not certain that close analysis of poems will build the skills necessary to do well on a test like this one. We are inclined to think that what students need most is to read a wide variety of poems and then be able to talk with you and other students about them. That talk may lead to close analysis of some linguistic or rhetorical aspect of a particular poem.

At least, this test cannot be "taught" directly. Doing well on it requires an accurate perception of the poem as a whole. The student must be able to interrelate and balance simultaneously the complex pattern of linguistic, rhetorical, and logical elements in the poem.

Guide to Using

Encourage the students to read and reread each poem carefully. Give them all the time they need to complete the exercises.

With the appropriate grade-level answer key, a student can score the tests and record the scores for you. Use follow-up activities like those for Test Four (see page 18).

Test Six: Perceiving Tone and Mood

Rationale and Description

This test consists of ten selections, both poetry and short prose. A student must read each selection carefully to see whether he can identify the tone (or mood or attitude of the speaker) and then explain why he made that choice.

To catch the tone of a selection—the speaker's attitude toward his subject and his audience—is to read it entirely. This is especially true of modern literature where irony and paradox are so common. Perceiving tone is particularly problematic for adolescents when we offer them serious or "adult" fiction, where the tones of voice and points of view are often not part of their experience.

The purpose of this test, then, is to identify those students in your class who are "tone deaf." Knowing who they are, you can give them special help with learning to pay attention to tone and to the speaker's attitude in literature. Of course, all students will continually need assistance with this skill: one's "ear" gets better and better with practice. We would recommend a general instructional approach here

which gives students wide experience with many tones, from the exuberance and affirmation of LeRoi Jones' "Ballad of the Morning Streets" to the bleakness and pessimism of Robinson Jeffers' "The Bloody Sire." The selections in *RESPONDING* for every grade level contain a variety of tones. We submit that a lecture from you about tone and how to define it, together with a few illustrations, will be inadequate. The questions of who is speaking, what the speaker's important characteristics are, and how he seems to feel about his subject are concerns that merit frequent repetition throughout the course.

Guide to Using

Like Test Three, this diagnostic test has somewhat complex directions, and these should be reviewed carefully with students.

The diagnostic test on perceiving tone and mood is different from many multiple-choice tests because of the nature of the abilities being tested. The first ability is the perception of emotional effect. To take the sample exercise:

Sample selection A: Hats off!
Along the street there comes
A blare of bugles, a ruffle of drums,
A flash of color beneath the sky.
Hats off!
The flag is passing by.

—*from* "The Flag Goes By"
by Henry Holcomb Bennett

SE 1. The poet's attitude toward the flag is one of

(a) indifference.
(b) respect.
(c) pride.
(d) perplexity.

SE 1. b *or* c

SE 2. Which one of the following statements best supports your answer to Sample Exercise 1?

(a) Because the day is warm, the poet suggests that people remove their hats.

(b) The speaker finds the colors in the flag worth talking about.

(c) Removing one's hat gives the people behind him a better view of the parade.

(d) The command to remove one's hat when the flag goes by is a gesture of patriotism.

SE 2. d

The attitude of the speaker toward the flag may be described as one of respect, or pride, or patriotic feeling, or love. These qualities differ in degree so that to prove that one is a better description than the others is virtually impossible. And just as there is a variety of qualities that describe the speaker's attitude, there are also many qualities that do not define his attitude. Indifference, perplexity, amusement are

among those which do not. In the first question of each set, because of the variety of possible appropriate answers, we offer two options that are appropriate, and ask the student to choose one that seems to him *more* appropriate. Although each teacher or student might prefer a different option or some reformulation, we trust that the options offered are acceptable answers and that the first question will help teachers find out which students have difficulty finding the range of acceptable answers.

The second question (see SE 2 above) in each set asks the student to choose a statement (from four options) that *best* supports the answer he selected in the first question. However, in several cases, the second question is open-ended, and the student is asked to explain his choice for the first question. As the grade level for Test Six rises there are increasingly more of these open-ended questions:

Grade Level	Number of Open-Ended Exercises
7, 8	5
9, 10	6
11, 12	7

Using the appropriate grade-level key, score each test. For the open-ended questions, accept any statement the student makes that reasonably justifies his answer to the first question, provided of course that his answer to the first question falls within the range of the two acceptable answers. Also accept any answer the student can justify later in class discussion of the test. It should be obvious, then, that the objective of this test is not to provide the basis for a student "racking-up points" competition. Rather, the test should be used to launch student discussion, a discussion that will in turn lead to some collective and individual perception of tone and mood. As a matter of fact, students might well come up with sharper and more appropriate answers than we have. And if that is the case, then this "test" will certainly have been a measure of their ability to perceive tone and mood.

Test Seven: Understanding Comparisons

Rationale and Description

This test consists of ten brief comparisons, metaphors or similes. The student is given two exercises after each comparison. The first exercise is designed to discover whether he sees what are actually being compared; the second, what the comparison implies or signifies. We are here observing I. A. Richards' distinction between the vehicle and the tenor of metaphor.

Metaphor is a major language function and the hallmark of creativity. Students need to explore thoroughly the metaphoric use of language, and they need to develop a "set" and a tolerance for it in reading literature, especially poetry. They will particularly need to talk about the tenor of a metaphor in the larger context of the whole selection where it appears. They need to ask questions like these: Why this comparison rather than another? Why this particular comparison? And what does this particular comparison reveal about the speaker's attitude?

Guide to Using

Allow the students ample time to read the comparisons thoughtfully. Encourage students to use option (*e*) if they are not satisfied with any of the others. When you score the papers, accept any option (*e*) choices that the student can justify.

Like all the tests in the diagnostic sequence, this one merits immediate class discussion (on the day following the testing) for optimum teaching-learning. Allow ample time for students to discuss each one of the comparisons and to explore the causes of differences in their answers.

ATTITUDE SCALES

Charles R. Cooper

The Attitude Scale and the Attitude-Sort are pencil-and-paper scales that permit you to assess anonymously what attitudes the class as a whole has toward books, writers, and literary study. Using the same scales both at the beginning and the end of the school year will give you a measure of attitude *change*. We hope that you will view the scales as only one way to collect information about attitude change in your classes. By including these measures we do not intend to suggest that your own insightful observations about your students are not valuable. Nor are we suggesting that pencil-and-paper scales should take the place of the best attitude measure of all: what your students say and do.

These scales and your observations measure the objectives stated for the following cells in the grid (page 3): 1B, 1H, 2B, and 2H.

Each of the two scales is described below, with instructions for administering scoring and for utilizing the results.

THE ATTITUDE-SORT

The purpose of this Q-sort-type of attitude assessment is to examine at once several *components* of the students' attitudes toward literature. Instead of giving us only a global indication of the students' attitudes toward literature (as the companion Likert-type scale will do), this assessment will indicate in a gross way how the class as a whole feels about the following components of literary study: (1) expressing and trusting their responses to literature, (2) valuing books and writers, (3) valuing personal engagement with literature, and (4) willingness to analyze the linguistic and structural aspects of literature.

The thirty-two items in the assessment are arranged as follows:

1. The student's willingness to express his responses to literature and his trusting and valuing of those responses

   Item numbers:
   positive: statements: 2, 10, 18, 26
   negative: 1, 9, 17, 25

2. The value the student places on books and writers

   Item numbers:
   positive: 4, 12, 20, 28
   negative: 3, 11, 19, 27

3. The student's feelings about the importance of personal engagement with literature

   Item numbers:
   positive: 6, 14, 22, 30
   negative: 5, 13, 21, 29

4. The student's willingness to analyze literature

   Item numbers:
   positive: 8, 16, 24, 32
   negative: 7, 15, 23, 31

As you can see, there are eight items in the assessment for each attitude component. Four of these items are negative; four are positive.

Prepare the sort for administering by typing the separate items and item numbers on a ditto with about an inch of space between each item. Run off as many copies as needed, and then cut the items apart with a paper cutter. For each student, prepare an envelope containing the thirty-two items in the sort. Since students do not mark on the slips and can be asked to return them to the envelopes after sorting, you can use the same envelope sets again and again.

Then type on a ditto the Instruction-Record Sheet for the student (see pp. 24–25), and run off enough for your class.

Give the sort at the beginning of the term and again at the end. Students should remain anonymous but use a symbol of some kind which permits you to pair up the before and after sorts for the same student. Since most students will forget their symbols between administrations of the sort, one student can be a "keeper of the symbols" by recording each student's symbol next to his name on a separate class list.

The Attitude-Sort can yield several kinds of useful information about a class. For example, you can take the Instruction-Record Sheets for one class and count the number of times the positive item numbers (8, 16, 24, 32) for the component "willingness to analyze literature" appear in Piles 1, 2, and 3. Then count the number of times they appear in Piles 4, 5, and 6. This count would give you a crude indication of how the class feels about analyzing literature: if most of the four positive item numbers are in Piles 4, 5, and 6, then the class as a whole doesn't value analysis very highly. You can easily get the same information for the other three components in the sort.

After you determine the *pattern* of attitudes in one class, you might decide you want to work at changing that pattern. If you find that the class as a whole places little value on literature and writers, you could set out to change that attitude, probably not by exhorting the class to change, but rather by being certain that each student has a series of pleasurable and meaningful experiences with works of many kinds. If you find that the class as a whole seems fearful about expressing and trusting their own responses to fiction, you might want to work at making them more independent and intrepid critics. When you again examine the pattern of responses at the end of the term, you can see whether your objectives have been met.

The sort can also be used, like the companion Likert-type scale (see pp. 25–27), to determine whole-class shifts in attitude toward literary study in general. Just count the number of positive items (all the even-numbered items) in Piles 1, 2, and 3 at the beginning of the course and again at the end. If there is an *increase* in that number, then you have some evidence that students' attitudes toward literary study in general improved during their time with you.

It is possible to use the attitude-sort to assess attitude component shifts or general attitude shifts for individual students, but the most reliable use of the scale is to provide evidence for whole-class shifts.

Items for the Attitude-Sort

1. Talking about literature bores me.
2. I find it easy to accept my own responses to the literature I read.
3. Since writers of literature are such peculiar people, I don't believe most of what they say.
4. Since writers of literature are more perceptive than most of us, they can help us understand ourselves and other people.
5. The people in stories and novels don't interest me much.

6. I sometimes feel very much like certain people in stories and novels.
7. Analyzing a poem or story destroys it for me.
8. I think it's very much worthwhile to examine the way language is used in literature.
9. I get very nervous when I have to write about literature.
10. When I write about literature, I usually feel I can say something important.
11. Literature doesn't mean anything to me personally.
12. Sometimes I talk about books with my friends.
13. I don't seem to get very much involved in stories and novels I read.
14. I sometimes imagine what it would be like to live the life of some person in a book I have read.
15. How a story or poem is put together doesn't interest me at all.
16. For me, there is more meaning and enjoyment in a poem or story after I have thought about how the language is used and how the parts are related.
17. I really don't trust my responses to what I read.
18. I feel confident and relaxed when I talk about literature.
19. We could just as easily do without most of the literature written in this country.
20. Literature is one of the most important things in my life.
21. Most stories take place in such weird, uninteresting places.
22. I find that people in books are like people I know.
23. I don't enjoy relating parts of a story to other parts.

24

24. Analyzing the language and structure of a poem is time well spent in English class.
25. Poems and stories don't inspire me to do anything else.
26. Writing about literature is something I really like to do.
27. I believe people should read only what's good for them.
28. Written literature is a very valuable part of our culture.
29. I never think about a story again after I have read it.
30. I sometimes think about stories for days after I have read them.
31. It's a waste of time to talk about how works of literature are organized and how language is used in them.
32. I enjoy talking and writing about how works of literature are put together.

Attitude-Sort Symbol _____

Instruction-Record Sheet
Attitudes Toward Literature

You have thirty-two numbered statements on separate slips of paper. The statements reflect various attitudes toward literature, from very positive to very negative. The purpose of sorting them is to indicate how you feel about literature. The quicker

you sort the statements, the closer you will come to your true feelings. There are no hidden meanings in any of them. Just read each statement carefully; then decide quickly where to put it.

1. First, sort the statements into two piles, one pile for those statements that are like you, another for those that are UNlike you. Put the "Like Me" pile on the left and the "UNlike Me" pile on the right.
2. Now go through the statements in each pile again and choose the five statements that are most LIKE you and the five that are most UNlike you.
3. Then, from these two piles of five, select the *one* statement that is *exactly like you* and the one that is *exactly opposite to you.*
4. Finally, divide the remaining statements in Piles 3 and 4 into two equal piles of 11.

When you have finished, your slips should be arranged as follows on your desk:

	Exactly Like Me	Very Much Like Me	Like Me	UNlike Me	Very Much UNlike Me	Exactly Opposite to Me
	Pile 1	Pile 2	Pile 3	Pile 4	Pile 5	Pile 6
Number of slips:	1	4	11	11	4	1

On this paper, write down the *slip number* of the slips in each pile. For example, after Pile 1 (below) write the number of the one slip you have in Pile 1; for Pile 2, the *numbers* of the four slips you have in Pile 2, and so on.

Pile 1: Pile 2: Pile 3: Pile 4: Pile 5: Pile 6:

THE ATTITUDE SCALE

The purpose of the Attitude Scale is to give you a gross indication of changes in your students' attitudes toward literary study. Feel free to reproduce the scale on a ditto and run off enough copies for your students. Give the scale anonymously (see the explanation on using student symbols in the discussion of the Attitude-Sort on page 23) at the beginning of the term and again at the end.

Ten of the twenty statements are positive; ten are negative. The first step in scoring the scale is to REVERSE the value of the NEGATIVE statements. This reversal will make a high score indicate a positive attitude.

The NEGATIVE items are the following:

4	14
5	16
7	17
9	19
13	20

After completing the reversals, add up the total score for each student. The highest possible score is 100, the lowest possible 20. By adding the scores of each student and then dividing by the number of students, you can obtain a mean for the class. You might care to predict that this mean score will rise by so many points during the time the students are with you.

Likert-type Attitude Scale Symbol _____

Attitudes Toward Literature

By circling numbers on the scales below, you can indicate your real feelings about literature. Read each statement and then, in the sequence below it, circle the number that best shows your feelings about that statement.

The numbers have the following values:

5	4	3	2	1
strongly agree	agree	uncertain	disagree	strongly disagree

1. I read short stories because I really enjoy them.
   5 4 3 2 1
2. I really enjoy reading poems.
   5 4 3 2 1
3. If I couldn't read literature, I'd be missing a lot.
   5 4 3 2 1
4. Reading poetry bores me.
   5 4 3 2 1
5. I hate to read literature.
   5 4 3 2 1
6. I get a lot out of reading short stories.
   5 4 3 2 1
7. I get nothing out of reading poetry.
   5 4 3 2 1
8. Reading literature is something I really enjoy.
   5 4 3 2 1
9. I've got more important things to do than read literature.
   5 4 3 2 1
10. Reading poetry makes me feel good.
    5 4 3 2 1
11. I've learned a lot from reading literature.
    5 4 3 2 1
12. I would like to read more short stories and poems.
    5 4 3 2 1
13. The trouble with poetry is that it just doesn't interest me.
    5 4 3 2 1
14. If I couldn't read literature, it wouldn't bother me.
    5 4 3 2 1
15. I like to read literature.
    5 4 3 2 1

16. I would never read short stories and poems unless somebody made me do so.

5 4 3 2 1

17. Most literature is phoney and meaningless.

5 4 3 2 1

18. Short stories are nearly always entertaining.

5 4 3 2 1

19. I never learned anything from literature.

5 4 3 2 1

20. Reading short stories and poems is a waste of time.

5 4 3 2 1

OBSERVATION OF RESPONSES

Alan C. Purves

Inasmuch as one of the most important goals of *RESPONDING* is that students should, in a variety of ways, express and describe their responses to literature, one of the best means of evaluating students is to observe their actual performance in a class—looking at what they are doing on their own. A paper-and-pencil test will not suffice; performance must be seen by the teacher or some other observer. To aid such observation, we offer three kinds of systematic evaluation.

1.) The first is one that indicates for each student both the variety of responses he makes during a class or a series of classes and his degree of involvement in those responses. A form should be filled out for each student for at least three class sessions. An example of a useful form appears on the next page. The person who completes the form could be the teacher, a teacher's aide, an outside evaluator, or the student himself. If the teacher completes the form, he should probably account for only three or four students during a class period. If videotape is available, a teacher can tape a week's classes and, by replaying the tape, fill out a form for each student in the class. To be free of having to be both teacher and cameraman, the teacher might ask a different student each time to be the cameraman, asking only that the student seek to photograph the entire class and not simply focus on one person.

Using the form and interpreting its results are relatively simple tasks; there are, however, one or two cautionary notes. *The form indicates that a value is placed on individual involvement in an activity; it does not indicate that more activities are better than fewer or that any one activity is better than any other.* A person who concentrates on what others are saying or doing may often be getting more from the discussion than one who is saying the same thing over and over again. If students use the form to evaluate themselves or other students, they should be strongly cautioned on this count and encouraged to observe closely.

Students who are aware of the form may well take its existence as a cue to feign activity. *The teacher should be careful to assure the class that activity for activity's sake is not the goal of the course, that it is the naturalness of the activity to the students that is paramount.* It is altogether possible that during a discussion one student might talk but briefly and might write casually yet be listening intently. On another day, the same student might be held so rapt by an activity like writing that he does not listen to the talk of others. Neither intensity nor variety of response are uniform in a person over a period of time.

From several observations, however, a teacher can obtain a sense of each student's behavior and can assess the student's participation in the process of the class.

For each student, put a minus (–) in the box or boxes next to each of the activities in which the student participates. If the student participates frequently or with an appreciable degree of involvement or animation, change the mark to a plus (+).

Student _____ Student _____ Student _____

Date _____ Date _____ Date _____

1. Listens or attends ☐	1. Listens or attends ☐	1. Listens or attends ☐
2. Answers questions ☐	2. Answers questions ☐	2. Answers questions ☐
3. Takes part in discussion ☐	3. Takes part in discussion ☐	3. Takes part in discussion ☐
4. Reads aloud (singly or in a group) ☐	4. Reads aloud (singly or in a group) ☐	4. Reads aloud (singly or in a group) ☐
5. Enacts or mimes ☐	5. Enacts or mimes ☐	5. Enacts or mimes ☐
6. Writes ☐	6. Writes ☐	6. Writes ☐
7. Reads ☐	7. Reads ☐	7. Reads ☐
8. Works in a medium alone (film, collage, tape, paint, graphics, *etc.*) ☐	8. Works in a medium alone (film, collage, tape, paint, graphics, *etc.*) ☐	8. Works in a medium alone (film, collage, tape, paint, graphics, *etc.*) ☐
9. Works in a medium in a group ☐	9. Works in a medium in a group ☐	9. Works in a medium in a group ☐
10. Other _____ (specify) _____	10. Other _____ (specify) _____	10. Other _____ (specify) _____

COMMENTS: COMMENTS: COMMENTS:

2.) A second kind of systematic evaluation based on observation of students' activities is to adapt the behavior-content grid (on page 3) for use as an evaluation measure. A teacher might use this method, especially, as a way of analyzing a videotape or tape recording of a class. For example, as the teacher reviews the videotape of the class, he would simply write in the respective cells the initials of those students whose talk falls into the category indicated by the cell. For example, the dialog below might be coded as follows:

CONTENT	BEHAVIORS							
	A. Creating	B. Valuing	C. Evaluating	D. Generalizing	E. Interpreting	F. Relating	G. Discriminating	H. Describing
1. Piece of writing		B1 (B)	C1 (A)	D1 (A)				
a. Subject matter in a piece of writing: action, character, setting, theme.								H1a (A)
b. Voice(s) in a piece of writing: point of view, kind of narrator, tone, authorial distance.								H1b (D)
c. Shape(s) in a piece of writing: plot, outline, or structure.								
d. Language in a piece of writing: diction, connotation, syntactic peculiarities, rhythm, rhyme, mood, imagery.			C1d (C)					
2. Response to a piece of writing			C2 (B)					H2 (A)

A: That story really bothers me. (H2)

B: I thought it was pretty good. (B1)

A: But the people are so nasty; they remind me too much of my parents. (H1a)

B: Yes, but what's wrong with that? (C2)

C: And the author makes the characters talk realistically. You don't want them to be stupid like people in a fairy tale. (C1d)

D: And anyway, the author, what's-his-name, wanted you to think. It's not like some documentary. (H1b)

A: Well, I still don't think you should describe people like that. (C1) Not in stories anyway. (D1)

After a few minutes, many of the cells will have been filled in. At that point, the teacher could simply skim through the rest of the tape to see whether any of the students' talk falls into any of the blank cells. After this type of analysis, the teacher can then evaluate both the diversity and the quality of the talk. Some evaluative criteria for the various performance behaviors on the grid follow on page 31.

A. *Creating:* Does the student appear to be translating into spoken words, pantomime, pictures, or some other medium* a consistent view of the selection, point of view, character, mood, action, or meaning? Does the activity make sense in terms of the selection? (Is it possible? plausible? probable?)

B. *Valuing:* Does the student state his values clearly and honestly? Is he simply seeking to please the group or the teacher? Or is he being independent?

C. *Evaluating:* In stating his evaluation of a selection or of his response, does the student establish criteria and then relate the selection or the response to the criteria? Or, does he simply say something like, "It's good because it's good"?

D. *Generalizing:* Does the student display an awareness of the relationship between concrete examples and generalizations? Does he avoid hasty generalization? On the other hand, is he excessively cautious about generalizations? Is he aware of the tentativeness of generalizations? Does he distinguish between generalizations and prejudices?

E. *Interpreting:* Does the student make explicit the context of his interpretation? For example, does he specify that he is looking at a selection from a social rather than a psychological point of view? Does the student relate as many of the selection's facets as possible to his interpretation?

F. *Relating:* Does the student show the points of commonality between two selections? Does he show the relationship between the parts and the whole? Does he note the relationship between two seemingly opposed responses to a selection?

G. *Discriminating:* Does the student show the unique qualities of the selections or parts of selections that are being discriminated? Does the student discriminate between the work of literature and his response to it, so that he sees the work as a partial cause of his response?

H. *Describing:* Does the student make a verifiable description of the work or of his response to it? Does his description need more precision?

These are but examples of the evaluative criteria that might be applied equally to student talk, writing, and other forms of discourse about a literary work and student response to it. Using a videotape or an audiotape and the grid, a teacher can determine what kinds of responses each student makes and how adequate those responses are. A similar, and perhaps preferred, evaluation might be made on the class as a whole. A group evaluation does not rest on the faulty assumption that a single student should perform the whole range of behaviors in any one class period. Rather, it assumes that the behavior of the class as a whole might well supply examples to fill in all of the cells of the grid.

3.) The third approach to evaluation through observation consists of assessing the interpersonal relations in the class. In the type of open classroom we have been describing, a great part of the value for the individual student derives from the ways in which he shares his responses with others and by which he modulates between independent and group work. In order to evaluate this aspect of the class, we suggest a different form of analysis, one that traces the actions of one or two students through a class period. The tracing may be done by means of videotape or personal observation. In either case, the following classroom interaction chart on page 32 provides a model.

*Note that this particular performance behavior (creating) probably relates less to class talk (as in the example discussed) than to activities of a re-creative nature—pantomime, collage-making, film-making, and the like.

CLASSROOM INTERACTION CHART

Student _____ Interval _____ minutes

Observation point 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Use the following format: Draw a circle under observation point #1. The circle indicates the student you are observing. In the circle place the number of the activity the student is performing, using the number system below. If the student is involved with other students, draw circles adjacent to the central circle. If the other students leave the observed student, draw a line leading away from the central circle. The observation points may be at two-minute or five-minute intervals.

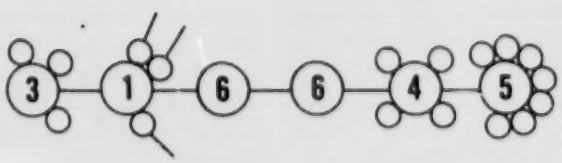
Activity Code:

1. Listens or attends
2. Answers questions
3. Takes part in discussion
4. Reads aloud (singly or in a group)
5. Enacts or mimes
6. Writes
7. Reads
8. Works in a medium alone (film, collage, tape, paint, graphics, *etc.*)
9. Works in a medium in a group
10. Other _____

Sample:

Student Francis Interval 10 minutes

Observation Point 1 2 3 4 5 6



At observation point: 1. Francis is talking with three others. 2. Francis has stopped talking. 3. Francis is writing. 4. Francis is still writing. 5. Francis and four others now read something aloud (perhaps what he has written). 6. Francis and seven others enact or mime a response.

Through the chart, a teacher can trace the responses a student makes and the relationships he establishes with other students. Upon reading the chart, a teacher can determine the extent to which the student seems to be overly independent—perhaps withdrawn—or overly dependent on the activities of others. During the course of a week, one would hope that a student would vary both the types of activities he performs and the number of people with whom he interacts. If the teacher can perform this analysis for the whole class and derive a picture of its dynamics, then he can get a sense of how successful he is at managing a free-flowing class which allows students to act and interact naturally.

EVALUATING EXPRESSED RESPONSES

Alan C. Purves

The second major mode of evaluating a student's achievement lies in assessing some expressed student response that the teacher has explicitly requested. For example, at the end of a given period of instruction, the student is expected to express himself about one or more literary works—either in writing, through talk, or through some other medium. The direction of his expression will probably be that of either (1) comparing two or more selections or (2) connecting a selection to an issue extrinsic to the selection itself. A student, for instance, might compare the moods of two or three poems, or he might connect the characters in a story to an ideal of human behavior (either an ideal he himself has derived or one that he has been asked to hypothesize about).

1.) When a student is asked to compare two or more literary works, he is being asked to perform a fairly simple logical operation. First, he must determine the reason for comparison—for example, that the works are by the same author, or are about roughly similar topics, or are written in roughly similar forms. Second, he must note each work's point(s) of uniqueness—what it is that is not common to the other works being compared. Third, he must state the points of commonness. For example, if the works are by the same author, the points of commonness might be in treatment of character, in use of words, or in attitude. Comparison, therefore, necessarily involves contrast, as contrast necessarily involves comparison.

If the teacher selects the works to be compared, he should insure that there exists a real area of commonness, one that makes the comparison meaningful. That a haiku and Homer's *Iliad* are both poems does not allow a student to do much else besides note this superficial relationship and then say, "Otherwise, they are totally distinct!" The teacher should also select comparisons that lead the students to some larger generalization. For example, if several poems are being compared, the generalization might refer to the points of commonality in those poems that might, in turn, lead to a definition of "poemness." That generalization (*e.g.*, all poems use metaphor) can then be tested for its veracity, but it is the derivation of the generalization from the act of comparing and contrasting that is most important. However, if a student remains within the act of comparison and contrast and never reaches a higher generalization in his talk or writing about literature, a teacher might well inquire of him why he does not do so. Perhaps generalizing has never occurred to him. Of course, not to generalize is often superior to generalizing superficially. Yet as the following examples suggest, the invitation to generalize might bring about some fruitful comment:

a. Several of the selections you have read have dealt with what it feels like to belong to a minority group (to be Black, or Jewish, or Indian). How similar are the feelings described in three of the selections you have read? (Are the feelings of a Jew similar to those of a Black? Are the feelings of a child similar to those of an adult?) After comparing and contrasting the three selections, what conclusions can you draw about the feelings of minority group members?

b. Many writers say that they want to help you see what they see. In these three poems (———, ———, ———), the poet invites you to see something. Compare the three poems, paying attention to what they invite you to see, how they invite you to see it, and how well they invite you to see it. (In answering, you might consider this question: "How successful are words in suggesting visual pictures?")

c. What do writers think? That is one of the questions people ask when they read. Three of the essays you read (———, ———, ———) describe life in the city. Compare and contrast the respective views the authors have of the city. In your comparison show *how you know* what they think (what clues they give you that they are commenting on the city).

d. You have read of several kinds of journeys in this book. Some of the journeys are through space, some are in time, some are inside a person's head. In what ways are these three kinds of journeys alike? In answering that question, you might compare these selections: ———, ———, and ———. It may be that you think the three journeys are completely different from one another. If you think so, describe the ways in which they are different.*

The comparisons we have been talking about thus far are written or spoken responses. Students may choose other approaches for making comparisons:

—They may compare two selections by reading them aloud in such a way that their similarities and differences are made apparent to the listener.

—They may make collages in which they juxtapose several works that deal with similar topics.

—They may mime two different scenes to illustrate the differences in character and mood of two selections.

—They may make collections of selections dealing with different moods, or collections of disparate works that appear to be similar in theme or mood.

—They may make tape or film juxtapositions of different selections to show their similarities and differences.

Each of these activities, like writing an essay, shows the teacher the extent to which students note similarities and differences. Furthermore, each enables the teacher to judge the process of comparison as it is manifested by the individual student. The essay topics that we have suggested (page 33), in fact, lend themselves to non-verbal treatment, and such treatment is to be encouraged in those students who seem to be defeated by the thought of composing a written response. The expression of the response is as important as the medium through which it is expressed. Letting the student choose his medium frees him to express his response adequately both in terms of his capabilities and in terms of his sense of the text.

2.) Responses that connect the literary selection under study to something outside the work itself call for a series of logical steps. First, the student must select the items to be related (for example, a character in a story and types of people the student has met). Then, he must specify points of similarity or difference. Finally, he must show that these relationships are more significant than other relationships. For example, he might compare the characteristics of a fictional character to those characteristics of a person he actually knows. In doing so, he must prune the irrelevant from the meaningful. For instance, it would be more appropriate to compare Scrooge to misers, than to thin people; similarly, it would be more to the point to compare Romeo and Juliet to lovers rather than to Italians.

*For more sample topics and ways of judging written responses, see "Assigning and Evaluating Essays," page 53.

There are a variety of relationships that students might perceive between literary works and things outside the works. A teacher might vary the kinds of relationships he invites the student to make. Examples follow:

—How is this poem related to your preconceptions about poetry?

—How much is the person in this story the kind of person you would like to be?

—To what extent are the people in this play like people you know?

—What feelings did this poem evoke in you? What in the poem caused those feelings?

—This story is written by an African. How does it change your conception of Africa?

—This play was written a hundred years ago. How would it have to be changed to make it seem as if it were written this year?

—What does this story tell you about the way people behave?

—Is there any way in which this story might be commenting about life in the cities?

—To what extent does this poem meet your standards of a well-written poem?

—Is this essay too light-hearted a treatment of a serious subject, or is it an appropriate treatment?

—What, if anything, in this story made you change your mind about people? Why?

—Is there anything you read that really made you laugh or cry? Why? or why not?

We see here relationships between the selections and the student's emotions, prejudices, home lives, friends, knowledge of other peoples and lands, thoughts about society or psychology—all criteria for good or meaningful writing. In each case, the successful exposition of the relationship must define the elements being related and show how they are connected or not connected. In many cases, the connections that one person makes may be either ignored or refuted by someone else. A character in a story might be one student's ideal and another student's model of imperfection. Whether there is a connection or not, the testing of relationships may be made in any one of a number of media. 35

—Collage-making is one good way of assessing whether characters or ideas in a selection can be related to the life around us. A student can make various juxtapositions and see whether they make any sense to him or to other students.

—An anthology of "bad" poetry can reveal a student's evaluative criteria.

—Film and tape activities can be used to place things together to see whether the relationship is superficial or not.

—Acting Shakespeare in modern dress or in a particular form of modern dress is a way of testing Shakespeare's relationship to universal human events.

—A choral reading of a poem to a taped musical accompaniment can show the relationship between certain literary and certain musical concepts. The relationship can be direct (as a combination of eighteenth-century poetry and music might show) or suggestive (as a combination of eighteenth-century poetry and progressive jazz might show).

All of these means of presentation require students to select some aspect of the selection or selections they are dealing with and to demonstrate how that aspect is related to a concept, predisposition, criterion, or emotional state. In each case the criterion for the teacher to use in judging the student's work is the clarity and fullness of the demonstration. Does the demonstration make sense? Does the demonstration account for a variety of facets of the selection, as well as for the ramifications of the concept, criterion, or emotion? For example, does an interpretation of Macbeth that stresses the psychology of Macbeth in terms of guilt account for his relations with Lady Macbeth or with Banquo and Macduff? Does a judgment that the *Iliad* is a bad poem because it rambles account for the possibility that there might be criteria for epics distinct from those for lyrics or even modern novels? If the teacher judges on bases like these, bases that are not God-given, but that set up the terms of the judgment of the students' work, the teacher may seem less arbitrary in his evaluation of their responses.

FINDING OUT ABOUT YOUR STUDENTS

Alan C. Purves

"Start where they are!" You have read and heard that injunction many times. But . . . where are they?

One thing is sure: Where they are is not in the reading test scores, guidance office records, teachers' grade books, or teachers' lounge gossip. To find out where your particular students are, you will probably need to do the locating yourself. And what better help than a map—a map made up of these coordinates:

- —your students' interests
- —the preconceptions of literature they hold
- —what they like to read
- —the readiness with which they become involved in what they read
- —their habitual approach to a book, particularly a literature book

To aid you in drawing your map, we offer here five questionnaires for you to adapt, duplicate, and use as you see fit. However, a word of caution: None of the questionnaires has any right or wrong answers; none of the questionnaires functions legitimately as an instrument for marking or grading students. Each is intended solely to help you find out *who* your students are and *where* they are.

Each is also intended to help *them* find out who *you* are. Thus, it might be useful for you, too, to respond to the questions on each questionnaire. We strongly urge you to share your findings with the class. We realize however, that to do so all at one session might be unwise.

One caution: It would be better *not* to use these questionnaires at all, than to use them—or have students regard them—as inquisitorial forms.

Interest Measure

The aim of this first questionnaire is to help you ascertain your students' interests, their likes and dislikes.

INTERESTS QUESTIONNAIRE

Please answer the following questions as fully and as honestly as you can. There are no right or wrong answers.

1. What are your favorite television programs?_____
2. What kinds of television programs do you dislike?_____
3. What kinds of books do you dislike?_____
4. What kinds of books do you especially like?_____

5. What books have you read a second time?_____

6. What do you like to do in your spare time?_____

7. What kinds of movies do you make a special effort to see?_____

8. What hobbies and/or special interests do you have?_____

9. Do you enjoy athletics?_____
   a. Principally as a participant?_____
   b. Principally as a spectator?_____
   c. What sports do you like best?_____

10. What kind of work do you hope to do after you leave high school or college?_____

If you wish, you might ask *why* after most of the questions in the INTERESTS QUESTIONNAIRE, for students' justification of their interests and tastes are as important to know about as are the interests and tastes themselves. On the other hand, you may feel that to ask *why* at this point would unduly intimidate the students. If so, you can pursue such inquiry as all share the results. They must be shared to be of value.

Preconception Measure

This questionnaire seeks to help ascertain what sorts of preconceptions people hold about what they read and what they see on television and in the movies. Again, to be of optimum value, the findings must be shared. What are *your* preconceptions? Students should know.

QUESTIONNAIRE

In general, what do you think about stories, poems, plays, television programs, and movies? Please answer the following questions briefly but honestly.

1. a. What do you think plays should be about?_____
   b. Is there *any* subject that you think plays should not deal with?_____

2. a. Do you think that some words are more poetic than others?_____
   b. If you answered *yes* to item 2a, please give one or two examples of what you consider poetic words._____

3. a. Do you think that certain kinds of scenes (those showing brutality, for instance) should be removed before a motion picture is released for public viewing?_____
   b. If you answered *yes* to item 3a, what kinds of scenes would you rule out?_____

4. Do you think it a waste of time for a person to write about places he has visited and things he has done?_____

5. Do you agree with those who say that writers are different–they look different and behave differently–from other people?_____

6. Does any one line in the following pairs of lines seem to you to be better for use in a poem? You may choose only one in each pair. Or you may choose both. Or you may choose neither line. Put an X in the appropriate space(s) provided.

_____ a. When golden day is done
_____ b. Two potted plants at the windowledge
_____ c. Neither of the lines above

. . .

_____ d. Barricades hammered into place
_____ e. Home, no more home to me, whither must I wander?
_____ f. Neither of the lines above

. . .

_____ g. One scene as I bow to pour her coffee
_____ h. Earth has not anything to show more fair
_____ i. Neither of the lines above

7. Do you think it a waste of time for a person to write about the ideas and opinions he holds and the principles he stands for? _____

8. Do you think that writing about two men in a secret missile base would make a more interesting or a less interesting story than writing about a young person on a first date? _____

9. In general, do you think stories and plays should have a message, a deeper meaning? _____

10. Should the performers on television and in the movies be handsomer or more beautiful than people in real life? _____

11. Do you think that there is any subject that poems should NOT be written about? _____

12. Do you think that writers and actors and other artists have looser morals than other people? _____

13. Which of the following do you consider a *trustworthy* source of knowledge and information? (You may *X* more than one item.)

_____ a. Books
_____ b. TV
_____ c. Motion pictures
_____ d. Magazines
_____ e. Radio
_____ f. Newspapers
_____ g. Billboards
_____ h. Other people

The items making up this preconception measure—intentionally put in random order—get at the degrees to which your students have indulged in stereotyping kinds of literature, other kinds of communications media, and the persons involved in them. Generally speaking, a positive response to the yes-no items (1b, 2a, 3a, 4, 5, 7, 9, 10, 11, 12) indicate some degree of prejudice and stereotypical thinking. Most of such prejudice, however, would seem to be relatively harmless, for it is out of such kinds of prejudice that taste evolves.

On the other hand, a student who responds negatively to all of the yes-no items is perhaps just as biased as one who answers all of them positively.

In examining individual responses to the questions, you can discover why certain poems, plays, essays, and stories might well draw negative responses from students and why others might well draw decidedly positive responses.

As far as item 6 is concerned, students who reject items b, d, and g (all are from poems) may balk at reading contemporary poetry. You might well explore such bias with

those students. Similarly, you will do well to examine responses to items 1a, 2b, 3b, 8, and 13, to identify instances of overly stereotyped reactions, and perhaps to devise ways of broadening students' outlook.

Finally, students who set writers, actors, and other artists apart might think that literature itself is not—and is not to be regarded as—related to real life. Here, too, is a stereotype worthy of exploration with your students.

Reading Interests Measure

The following questionnaire is much more limited in scope than the *Interests Measure* (pp. 37-38). This one seeks to identify students' reading interests.

READING INTERESTS QUESTIONNAIRE

A. Imagine that a motion picture studio has offered to make a movie about anything and starring anyone. Your class can order any kind of movie it wants. As spokesman for the class, all you have to do is to fill out this form:

1. What should the film be about?_____
2. What part of the world should the film concern?_____
3. What sort of people should the film be about?_____
4. What actors would you want in the film?_____
5. What sort of story should the film tell?_____

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B. Imagine that the following conditions exist: A publisher has offered to produce a book just for your class. It is a book that any writer of the class's choice would write and one that would be about anything the class wanted. As spokesman for the class, all you have to do, is to fill in the following blanks:

1. Is there any particular writer you would like to have write the book? (You can choose any writer, living or dead.)_____
2. What sort of book would it be (novel, a volume of short stories, a full-length play, a volume of one-act plays, a comic book, a book of poems, a book of songs, other?)_____
3. Should the book be about real or fictitious people?_____
4. If the book is a story or a play, where would you have it take place?_____

   When?_____
5. What sort of things would happen (funny, sad, exciting, mysterious, ordinary)?_____

To analyze students' responses to the items on this questionnaire is not difficult. A quick reading of student replies and a noting of students' special interests and aversions can result in your gaining a clear sense of what sorts of things you can confidently ask

students—individuals, as well as the class as a whole—to do later. With this information you know whom to ask to do what on a class project and whom not to ask to do creative or routine jobs.

Making a group profile can become a useful project for both you and your students. Simply count the number of students responding positively to each item, and calculate what percentage of the whole that number represents. Accompanying this report might be a sample of the types of work liked and disliked. With this information, you and the class might be able to talk out whatever infatuations, aversions, strong prejudices all of you have: why they seem to prefer one kind of movie to another, for example, or why so few want to read love stories, or why so many watch (or go to) Westerns that star one particular actor. In addition, information obtained from this questionnaire can help you develop materials, and devise projects and other class activities that are likely to be more successful than might otherwise be the case. Knowing that most of your students say they dislike poetry, for example, provides some hints about (1) the sorts of value questions to raise about class reading and (2) what poems to suggest for individual reading and responding.

Involvement Measure

The following questionnaire represents one effective way of finding out (1) how readily your students become involved in what they read and (2) what capacities they have for reading various kinds of literary works.

QUESTIONNAIRE

There are no right or wrong answers to the questions below. Your answers should be thoughtful and honest.

1. While reading a short story or a novel, have you ever thought of yourself as one of the characters? _____
   If so, give an example. That is, give the character's name and/or the title of the book or story. _____
   _____

2. Have you ever met someone, only to feel that he/she was like a character in a play or movie that you had seen or in a story you had read? _____
   _____

3. a. When you read—particularly when you read a story or a play—do you ever make a mental picture of the setting? _____
   _____
   _____
   _____
   b. If so, is that mental picture like some actual place you have seen?
   Often? _____ Sometimes? _____ Seldom? _____
   Never? _____

4. a. In doing something or going somewhere, have you ever felt that you have had the experience before, only to realize that that first experience occurred in something you had seen in the movies or on TV or read about? _____
   b. If so, give an example. _____
   _____
   _____

5. When reading a story, do you ever imagine that the characters in it look like people you know? _____
   Often? _____ Sometimes? _____ Seldom? _____
   Never? _____

6. Do you ever feel that people you see in TV dramas or in the movies are real people and not actors playing their roles? _____
   Often? _____ Sometimes? _____ Seldom? _____
   Never? _____
7. When reading, have you ever said to yourself, "Something like this happened to me"? _____
   Often? _____ Sometimes? _____ Seldom? _____
   Never? _____

Each of the seven questions asks the student to indicate how he usually relates to the books and stories he has read and the movies and television shows he has seen. Some students will no doubt indicate their general lack of involvement; many, on the other hand, will answer some of the questions positively. Neither response, of course, is wrong or right. Yet if you see from a student's responses that he gets overly involved in what he reads, you and the student might explore his many connections. On the other hand, if you find a student who remains aloof, you might want to build on that aloofness toward developing in the student a sense of critical distance. Both are established critical approaches, and discussion of responses to the questionnaire can prove fascinating.

Critical Approach Measure

The following questionnaire seeks to identify the characteristic ways in which students approach the reading of poems, plays, stories, and essays. Some students might consistently look for a message; others might seem constantly to ask how the works relate to their own personal experience. Still others might feel it vitally important to know why and under what conditions a writer developed the works under consideration.

To administer this critical approach measure, use a selection that students have probably not read. Ask students to read the work and then to turn to the questionnaire. You should fill it out too.

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QUESTIONNAIRE

After reading a story, poem, play, essay, or whatever, people often ask themselves certain questions they consider important to their understanding of what they've read. Which questions do you think are important to ask about the selection you've just read? Follow these steps:

A: Below are twenty questions that might well be asked about the selection. Choose the FIVE questions that you think are the most important ones to ask, and put an *X* in the space provided in front of each one. (YOU ARE NOT EXPECTED TO ANSWER THOSE QUESTIONS.)

B: From the FIVE questions you have *X'd*, choose the ONE that you consider MOST IMPORTANT to ask, and write the figure *5* in front of the *X*.

C: Put the figure *4* in front of the *X'd* question you consider second in importance. Put a *3* in front of the *X'd* question that is third in importance, a *2* in front of the *X'd* question that you consider fourth in importance and a *1* in front of the question you consider least important to ask.

(REMEMBER: YOU ARE NOT EXPECTED TO ANSWER THE QUESTIONS THEMSELVES.)

_____ 1. Is there any one part of the selection that explains the whole selection?
_____ 2. What does the selection tell me about people I know?
_____ 3. What metaphors (or comparisons) or other figurative devices are in this selection?

_____ 4. Is there anything in the selection that has a hidden meaning?
_____ 5. How is the way the selection is written related to what it's about?
_____ 6. Is the selection well written?
_____ 7. What kind of piece of writing is this selection? Is it like any other piece of writing I know?
_____ 8. Are any of the people in the selection like people I know? Are any of the situations like situations I've been in?
_____ 9. What happens in this selection?
_____ 10. Is this selection about important things? Is it worth my time?
_____ 11. Does the selection tell me anything about people or the world in general?
_____ 12. Does the writer use words or sentences differently from the way people usually use them
_____ 13. How can we explain the way the people behave in this selection?
_____ 14. How is the selection organized?
_____ 15. Is there a lesson to be learned from this selection?
_____ 16. Is this a proper thing for people to write about?
_____ 17. When was the selection written? Should I know something about the writer?
_____ 18. Does the selection succeed in getting me involved or is it just so-so?
_____ 19. What emotions does the selection arouse in me?
_____ 20. What does the writer think about what he is writing about? What is his attitude?

To analyze and interpret the information this questionnaire gives is not a difficult task. First try to ascertain whether there is a class trend. On an unused questionnaire, simply put down the numerical total each question receives. The question with the highest number will, then, be the one that is most significant for the class. There will probably be four or five that many will choose and an equal number that almost nobody will choose. It may be, for instance, that questions of feeling (items 18 and 19) are most popular, and that questions of form (items 3, 12, 14) are least frequently chosen. Other patterns among the questions might emerge—patterns like these:

Questions of personal involvement: 8, 16, 19
Questions of description: 3, 5, 7, 9, 12, 14, 17, 20
Questions of meaning and interpretation: 1, 2, 4, 11, 13, 15
Questions of value: 6, 10, 18
Questions of form and technique: 1, 3, 5, 6, 7, 12, 14
Questions of character and action: 2, 8, 9, 11, 13
Personal responses: 2, 8, 10, 15, 16, 18, 19
Interest in background: 7, 17, 20
Interest in theme: 4, 10, 11, 13, 15

This critical approach measure can provide both the starting point and focus for encouraging students to explore their responses and for encouraging students to broaden their outlooks. That is, you first ask students to consider this question: "Why do you ask that?" Second, you ask students to consider this question: "What if you asked this?" The first question asks the student to amplify his response; it leads him to a more precise statement of his response. The second question encourages the student to take an imaginative leap into another way of looking at things. Both promote learning and knowing.

If the questionnaire responses of the class as a whole reveal a preferred set of questions, you might first ask the "why" question and then the "what if" question.

If responses seem divided between two sets of questions, you might divide the class into groups according to the similarity of responses. In each group, present the "why" and "what if" questions and let students explore their responses. Then bring the two groups together for a class dialog.

If no discernable pattern appears in the questionnaire responses, you might well note the preferences of individual students and then encourage a variety of dialogs. If, for example, one student who is habitually silent had indicated that he considered the question about a moral (item 15) most important—and if the rest of the class are talking primarily about how a work makes them feel (item 19)—you might get that reticent student involved by asking him a question like this:"What do you think the writer wants you to think about what happened?"

Finally, a fourth effective way to use the information obtained from student responses to this critical approach questionnaire is to talk over each of the questions with the class. Invite students to explain why they chose or rejected each question. Explain why you prefer the questions you prefer. Why did you reject some? Was it the selection? your training? your interest?

On the next page is a suggested form for making a student profile based on information obtained from the use of the questionnaires described above.

Student Profile

Class _____ Name _____

INTERESTS _____

_____

_____

Reading Interests

I Fiction
- Adventure
- Romance
- Sport
- Science Fiction
- Animal
- Car and Cycle
- Adolescent
- Social
- Black
- Chicano
- Indian
- Puerto Rican
- Western
- Mystery

II Nonfiction
- Biography
- History
- Science
- Sport
- Car and Cycle
- Other Technical
- Politics
- Psychology
- Sociology
- Arts and Music
- Self improvement
- Other

III Poetry

IV Drama

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Television Preferences _____

_____

Film Preferences _____

_____

Response Profile

Preferred Question 5
4
3
2
1

Type _____

_____

INVOLVEMENT RESULT _____

Preconceptions _____

Reading strengths and weaknesses _____

_____

CLASS CLIMATE INVENTORIES

Rationale and Description

These pencil-and-paper class climate inventories provide you with a way to assess students' perceptions of your classes, what it feels like to them to be in one of your classes every day. We are convinced that it is vitally important for you to know how students feel about their classroom environment, especially if you are using *RESPONDING.* The "expressive" objectives and the attitude and value objectives (columns A and B in the grid, page 3) cannot be met in a classroom where students feel tense and unhappy. Knowing how they feel will make it possible for you to consider modifying your approach, verying the activities, rearranging the groups, and so on.

Of course, the best way to discover students' perceptions is to ask the students. However, the class has usually been under way for several weeks or months before you are able to know every student well enough to expect a full, candid answer to questions about how he likes your class. In addition, with class size increasing across the country (some secondary English teachers now see as many as 180 different students each day) it is nearly impossible for teachers to be attuned to the feelings and perceptions of every student. Consequently, the class climate inventories presented here may be very useful in providing you an anonymous, reliable "reading" on how students perceive your classes.

Guide to Using

Feel free to duplicate each inventory directly or to type each onto a single ditto or stencil. Run off a number of copies because you will want to use some of the inventories more than once.

If you would eventually like to examine an individual student's responses to several inventories, give each student a symbol to use on each inventory. One student in the class can be a "keeper of the symbols" for those who forget what their symbol is.

Inventories 1 and 2 provide information on students' perceptions of a *single class meeting.*

Inventory 3 provides information on how students perceive you. Calculating the percentages of students checking each box would be a useful way to summarize the responses.

Inventories 4 and 5 provide information on students' perceptions about the class in general.

If you are using small groups, Inventory 6 will provide information on how students perceive their groups.

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INVENTORY 2 *CLASS MEETING REACTION*

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INVENTORY 6 *GROUP EVALUATION*

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ASSIGNING AND EVALUATING ESSAYS

Alan C. Purves

One of the traditional means of evaluating student growth and achievement in English and literature courses is through the essay assignment—either the time-restricted in-class essay or the freer out-of-class essay or term-paper. These hallowed modes of student evaluation have been used in many different school settings. In fact, you yourself have probably written a great number of essays in response to assignments dealing with literary topics. Think back on those you enjoyed writing and those you dreaded: What were their respective characteristics?

A teacher assigns essays in order to measure the student's ability to effect some sort of synthetic statement about a literary work or a literary problem. The student is asked to come up with his own solution. The essay does not primarily measure the student's ability to recall facts or generalizations. Rather, the student-written essay is a reflection of a student's ability to come up with a sustained and argued interpretation, evaluation, and description of a selection or with a full statement of the nature of his engagement with a literary work. His writing, therefore, will be more or less formal and personal depending on the nature of the topic, but the writing will be expected to come from the student, to effect a summary statement, and to inform and interest the reader as to the nature of that summary statement. The essay question, therefore, should not deal with trivia nor with simple matters of recall. At the same time, a teacher should not expect a student to be a PhD in English or a practicing critic for *The Sunday Times*. One does expect the student to compose, to order and arrange his reasoned response to the selection or selections he is dealing with. The topic must, then, be worth the student's spending his time and effort on. An essay describing the rhyme scheme of "Stopping by Woods on a Snowy Evening" is probably not worth the effort; one describing the mood of the poem might be more worthwhile; one comparing the mood with that of "The Road Not Taken" might be even more worthwhile—for some students.

Making the Assignment

On the one hand students like to be told what is expected of them; how they will be judged, whether on neatness or originality or both, whether on number of references to the text or breadth of generalization. Once they have learned the general demands of the teacher, they do like some latitude, some space for their imaginativeness and inventiveness to take hold and go to work. The good assignment is that which allows for both to occur. In some cases, as in the in-class timed essay, specificity of the assignment is more important. The students need to know how much is expected of them in the limited amount of time they have. They know they will probably be judged against each other (few teachers can avoid it) and so they all want a fair start. The term project, however, can be such as to allow more variety in specific shapings of the topic and in particular solutions.

Actually, one hopes that by the time a student gets around to writing or creating a term project, it will be one that *he* has chosen because *he* has been giving to it some shape and thought throughout the year. The student's creative process is then one of constantly evolving generalization and specificity—i.e., topic and content may undergo radical evolutionary alteration in focus and direction as the student makes his project grow.

In both cases, however, the teacher or student should be careful to narrow the topic, to make quite clear what it is the students are expected to do or expect themselves to do. A topic like "Write an essay contrasting *Lord of the Flies* and *Robinson*

Crusoe" is as vague as "Describe your summer vacation." Most students would have a hard time figuring out what to say about either topic. The points of comparison between the two books are many. Both deal with castaways; both deal with the struggle for survival; both deal with the primitive. Both contain scenes of human sacrifice. Both are novels. If a student were to explore the contrasts between the two books, he might begin with the fact that one has an omniscient narrator and the other a first-person narrator; one has an episodic structure, the other is concentrated; one has a larger context in time than the other. Thematically, one deals with solitary man, the other with social man; one deals with man's power to triumph over nature, the other with man's inability to form a cohesive social group. This list of points of comparison and points of contrast could go on much longer. Each point of comparison or each point of contrast could be developed into a paragraph, a page, or even an essay. In making the assignment, then, a teacher might secure better papers by specifying that the comparison and contrast should deal with theme, or structure, or some other specific point. The following assignment is much clearer:

> Compare and contrast *Lord of the Flies* and *Robinson Crusoe* as they deal with the way a person's or group of people's separation from civilization affects him or them.

It would be possible to suggest a structure to that essay by adding the following (particularly for an in-class paper):

> In your essay spend one paragraph showing how each author established the fact that the character or characters are separated from civilization. Then treat each of the books separately showing the main effects of this separation of the characters. Do the various characters try to hold on to civilization? How? Do they give in and become primitive? Finally, in a paragraph, say whether you think both Defoe and Golding are making the same comment about people and civilization? How do they differ?

To a certain extent that essay closes off the number of side alleys that students might have wandered along, but it does not hamper the creativity of the student. There are several possible answers to the subquestions, and the good answer could be quite original, although dealing with a sharply defined problem.

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I have singled out the comparison question, because it seems to me that it is the most useful sort of critical essay to suggest. It presents a problem worthy of attention, and it presents two writers and asks that the student assume the dual task of finding out the significant points of commonality and the significant points of difference. An alternate kind of question that also presents the problem of relating specifics to generalization is that of relating two or more works to a thematic or aesthetic principle. What do the specific works have in common that is of significance? How do the works relate to that common point? Questions of this order are questions like these:

> What problems in American society do the writings that you have read of both Langston Hughes and N. Scott Momaday point to? Do the Black and Indian perspectives (as these two writers represent those groups) show these problems in different lights?

This topic calls for the description of one, two, or more specific problems, an illustration of how each work shows the problem, and a comparison and contrast of the works. Another kind of topic might be as follows:

> What is concrete poetry? You have read a number of poems that get part of their effect from being seen. Is this the only definition of concrete poetry? What other aspects might make up the definition. Is the poem
>
> Lighght
>
> a concrete poem?

All of the topics I have mentioned thus far seem somewhat cold and formal, perhaps because most essays do take up formal problems of definition, comparison and contrast, and arguing a thesis. The topic might be cast in a more informal manner but the problem remains. Here are some samples:

TOPIC	PROBLEM
Think back over the works you have most enjoyed this year or quarter. What do they have in common? Do they tell you anything about your taste?	Generalization
What makes a story a good one to film? Think over what you have read and select stories that would film well. Do they help you say what a filmable story is?	Definition
Think of a story or play you have read that has been made into a television show. What changes had to be made in the story to make it work on television? Which version did you find appealed to you most? Why?	Comparison and Contrast
Recently a citizen in another town has written to the school board that certain of the selections taught in that school are corrupting the youth of the community. The writer cited (*insert three fairly popular titles your class has discussed*), but is generally vague in his charges. Compose a letter to the board supporting or attacking the citizen's charges.	Arguing a thesis

Still other kinds of topics that students might use to display their writing talents include the following. (Each topic needs to be developed and adapted to the works that you have been teaching.)

—Make an anthology of the selections you have read which you think will most appeal to students your age. How would you organize it? Write a rationale for the choice and order you have selected.

—What selection that has been studied should not be read by any student your age? Write a defense of your choice.

—Think of a selection that you particularly liked when you first read it. Write down your recollection of how you felt when you first read it. Read it again and jot down your feelings this time. How have you changed? Have you remained the same? Has the work changed? In what way?

—Some of the selections you have read have in common that they were written by (*one writer, writers from a certain country, or period of time, or culture*). What, if anything, do the selections have in common that help you describe (*the writer, the country, period, or culture*)?

—Has reading poems or plays or stories or novels influenced you in any way? How or why not? Describe specifically the effect or lack of effect of your reading.

A quite different assignment is that in which the teacher asks students to "discuss the work," and the students remain free to respond to the work in any way that seems appropriate to them. This assignment can be used with a text that the student or the teacher has selected, and it assumes that any written response can be considered a critical response. The student is permitted (even encouraged) to try any one of the

full range of responses used by literary critics over the centuries. He is evaluated on the adequacy of the *development* of his preferred way of responding. This open assignment, given repeatedly over the course of several months, seems to be a better way of evaluating the effects of instruction (or said another way, of assessing growth in response to literature) than the usual text-specific essay questions.

Evaluating the Open Response

To determine what has been formulated as the response to the literary selection, the teacher must determine whether it appears to be answering one of four major questions:

a. Affective: What effect does the work have on me as an individual?

b. Objective: What is the nature of the work?

c. Interpretive: What does the work mean?

d. Evaluative: Is the work good?

To this might be added a fifth response that does not deal with the work itself—an attack on the assignment, a description of the classroom, or what have you. These "fifth" responses seem unclassifiable and, although interesting, not susceptible to analysis (they might be placed with the "don't know's" on a questionnaire). Each of the four major questions can be subdivided into secondary and tertiary questions, but the larger classification should suffice.

a. *Affective: What effect does the work have on me as an individual?* Subsumed under this question are such matters as whether the student finds the work believable, whether he thinks the people in it are good or bad, whether the characters remind the student of people he knows or of situations he has observed in life, whether he likes the work, what sort of mood it puts him into (as opposed to the "mood" of the work), and other responses of a personal nature. The student might talk of his prejudices, of his emotions, of his thoughts—in sum, of the personal experience he has had.

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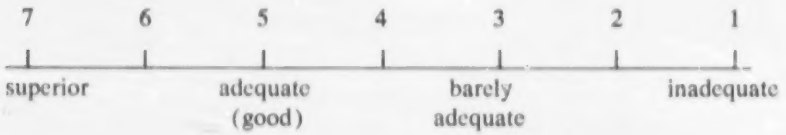
b. *Objective: What is the nature of the work?* Included under this question are various attempts to describe the work "objectively." There might be a lengthy retelling of the story, a description of the language, style, or form of the work, a discussion of the literary devices (metaphor and personification) in it, of its point of view, or of its plot and structure. There might, too, be some attempt to treat the work as a part of literary history: to relate it to its author's life, to the times in which it was written, to the student's sense of the genre and of intellectual history. The essays in this category will be generally academic.

c. *Interpretive: What does the work mean?* This question also covers questions of character analysis and of author's intention, as well as questions about symbols, "deep" or "hidden" meanings, morals or messages. The meaning may be psychological, social, historical, political, or the like. It might deal with the whole work or only with parts of it. It might be an epigrammatic slogan that the student sees as the "message" of the work.

d. *Evaluative: Is the work good?* Included here would be responses that dealt with whether the work was well-written, whether it was effective in moving or amusing the reader, whether it was "sincere" or "imaginative," whether it was an important work in that it dealt with a serious matter. The evaluative criteria might be formal, personal, or substantive; in any case the evaluation will be supported by reference to one of the other three questions.

After you determine the category within which the response falls, then judge the adequacy of the response. In each case, the judgment should be on a scale ranging from superior through good and barely adequate to inadequate. The scale would look as follows:



The actual scoring is best carried out if examples of Points 7, 5, 3, and 1 are first located in the set of responses and used as models against which to make further judgments. You or your department could eventually designate agreed upon models for each scale point for all four kinds of responses.

This kind of *descriptive* assessment can be carried out repeatedly during the course, each time a student responds in writing to a selection, one of his own choosing or one supplied by the teacher. The problem of grading the student does not have to enter until the last moment—thereby keeping the focus throughout the course on *evaluating growth*—and even then should be based on scale scores obtained from several responses or perhaps only from the last few responses.

a. *Affective: What effect does the work have on me as an individual?* The *clearly superior* answer to this question will have both a clear statement of the effect and a clear statement of its cause. If we think of a *superior* response as one that describes an equation between what goes on in the work and what goes on in the psyche of the reader, a *good* description will cover both sides of the equation, but not with the clarity of the superior one. An answer that clearly describes the effect without pinpointing the cause, such as a highly vivid description of the student's mood upon finishing the work might also be good, but if it seems vague and ill-defined it would probably be classified as *barely adequate*. An *inadequate* response would be one that seemed not articulated ("I didn't like it" and nothing more).

b. *Objective: What is the nature of the work?* The *clearly superior* answer to this work is one that describes several of the work's facets accurately, one that rises above a mere catalog of parts. A *good* response might lack the summary statement that a superior one would have, it might lack an over-riding hypothesis, or it might not fully account for what hypothesis it sets forth. A *barely adequate* response would be one that simply retold the story. An *inadequate* response would be one that was factually incorrect.

c. *Interpretive: What does the work mean?* The *superior* answer would present a fully stated and supported hypothesis that would account for most of the details in the text. The *good* answer would also be verifiable but less adequately so. Questions of interpretation depend upon the assent of all parties to the plausibility of the grounds of interpretation; nearly all would agree that *Hamlet* can be related to the theme of the relationship between appearance and reality, but few can assent to the interpretation that it deals with student rebellion in a technocratic age. The last could be demonstrated to the demonstrator's satisfaction but not to that of many others. If it were a nicely enclosed argument, one would rate it as *barely adequate*. An *inadequate* answer is one that cannot formulate an interpretation ("I don't understand" is an honest, but not an adequate statement).

4. *Evaluative: Is the work good?* The *clearly superior* answer formulates a criterion and measures the work against that criterion. The *good* answer either does not have a full formulation or an adequate statement of the measuring process. The *barely adequate* answer would have a very weak statement of one part, and an *inadequate* one would omit either the criterion or the measure.

Judging Various Types of Written Responses

A serious question is the extent to which the judgment of the responses is actually a judgment of writing. To a certain extent it is—and necessarily so in our highly verbal society. However, you must also consider the responses apart from their expression; you must determine whether a response has been formulated and whether a connection has been made between the work and the response. This is the intellectual aspect of the task. It may well be that superior responses will appear in unorthodox forms—for example, as interpretation of a poem through a highly developed picture or an epigram. The judgment of the merit of these responses must be an *ad hoc* judgment and must be admittedly subjective, but it must be the subjective judgment of a professional who is willing to reward and able to recognize creativity.

None of the essay topics we have previously mentioned has a single best answer; there is room for individual response and individual development. This being so, the judgment of an essay rests *not* on the student's coming up with the teacher's answer, but with his presenting a clear and interesting account of *his own* answer. This judgment is subjective on the part of the teacher, but a teacher seeks to make dispassionate judgment. That is, the teacher admits biases but seeks to render a nonprejudiced criticism of the essay. A teacher may well use other class members to judge the essay on the two major criteria for judging written work: Does it make sense? Is it interesting? These are the only two important criteria. Anyone applying these criteria is armed with two weapons: the ability to misunderstand and a willingness to be bored. If a student can counteract those two forces, the essay is successful. Most students and teachers can apply these criteria honestly and convincingly. The scale that might best be used is the seven-point scale we have already described (page 57). This scale is admittedly subjective, but it is easily understood and fairly easy to apply. More elaborate evaluation systems—ones that look at style, diction, grammar, and mechanics—may be useful diagnostically but are probably not as serviceable for a general judgment. Both the simple and the elaborate scale should
58 be used, but it is the function, not the absoluteness of the scale, which determines which should be used when.

In judging the adequacy of a comparison-and-contrast essay, you should make sure that the grounds of the comparison are reasonable and worth paying attention to. A paper comparing Hamlet to Donald Duck because both use language and have uncles and nephews is making a trivial comparison. A paper comparing Donald Duck to Bottom because both are braggarts who receive their comeuppance makes more sense. The points of difference should be equally worth paying attention to: that Donald Duck was created by Walt Disney and Bottom by Shakespeare is not significant, but it might be significant that Donald is greedy in a way that Bottom is not. Significance and accuracy, then, are two of the best standards of judging the adequacy of a comparison-and-contrast essay.

Judging a paper supporting a generalization means judging the use of evidence and the inductive process. Has the writer used evidence that supports the conclusion? Has the writer suppressed evidence? Does the conclusion follow from the evidence? What alternative conclusions are there and has the writer attended to them?

A paper of definition can be judged on the basis of whether the definition is both inclusive and exclusive. A good definition should show clearly that all things that might be thought of as belonging to the thing being defined do indeed belong. For example, "A poem is a verbal statement that rhymes" is an inadequate definition in that it assumes all poems rhyme. On the other hand, a good definition should also exclude. For example, "A poem is a group of words" is much too general.

An argument of a thesis should be judged on the basis of the argument. Has the writer picked a good major premise? "People should be allowed to read whatever they want" is a fairly good premise, but are there no damaging books? Perhaps "People should be allowed to read what is good for them" is better, but isn't there a catch there too? Following the establishment of the premise, one must be able to

make the argument that follows without fallacy or distortion of logic. Most books on rhetoric have a section on fallacy.

Judging the more personal expression is of course difficult. Perhaps one should not judge it, but simply accept it. Yet we think there is reason to hold students accountable for their understanding of those personal expressions. The poem or the stream-of-consciousness diary written as a response to a novel or play must, we think, be followed by some conscious attempt at explanation and justification. That attempt at bringing response into communicative language is what *RESPONDING* is about. The personal expression, be it a poem, diary, or whatever, can be evaluated, but its evaluation must be done carefully and with attention both to the power and privacy of the individual students and to the necessity for rendering experience into intelligible and interesting communication.

One of the best ways to think of the evaluation of a student poem or a stream-of-consciousness diary, or for that matter *any* student-written paper, is to play the role of the critic of a literary work. What questions does one ask of the work? What is the writer doing? What effect does the work have? How has the work been put together? All of these questions must precede the judgmental one of good or bad. Too many teachers have a set mind about what a student essay should be like. Can teachers really predict so accurately what the ideal critical or personal or summary essay is? We doubt it. Teachers should be open and inquisitive and tentative about what the student has written.

Practically, then, the teacher must be accepting; but must be willing to say, "I do not understand you," or "You are not interesting me very much." These are subjective judgments, true, but they need to be stated and acknowledged for their subjectivity. The student can understand this comment and he can seek to become clearer and more interesting. From this point of the teacher's judgment and the student's acknowledgment, both student and teacher, together, can begin an exploration of how to render the student's experience more intelligible and more interesting. We do not recommend, therefore, extensive marking of papers with many marginal notations; rather we recommend the use of such marginalia as "Unclear," "I don't understand you," "What do you mean?" The student should write or talk out what was intended; from that can come an adequate revision.

In recommending few marginal comments, we are referring to the *awk, sp, ss, gr, tr, frag* type of mark. A question such as we have indicated, a well-placed "good," or "nice," and an extensive comment on the total substance of the paper are well received and useful. The student appreciates a substantive comment and will tolerate a few references to style and proofreading, but not too many. When the grammar or the style interferes with the message, then it is pertinent to spend some time correcting it, preferably through a conference. All of us have some pet stylistic practice that we can't tolerate in student papers. Perhaps it is just as well to let students know our foibles at the beginning of the instructional period. When these are out in the open, student and teacher can then get on to the real business, which is writing and communicating.

To help in this reading and correcting function, it is useful to have the whole class or small groups react to each other's writing. This process saves the teacher time and enables the judgment of the effectiveness of a piece of writing to lie in the hands of a larger audience, and perhaps an audience closer to that for whom the student is writing. These group evaluations can be hard on a student, but the hardness of one's peers is often more tolerable than that of one's teacher. This shift of the judging responsibility also enables the teacher to serve as tutor and advocate. Very often the teacher will have to step in to show the real merit of the paper, to act in just the same sort of tentative and open manner that has been manifested towards the literature. To encourage that tentativeness and openness about all sorts of writing—literary, responsive, and expository—is the whole purpose of the *RESPONDING* program. The students' comments about each other's writing is a good test of how effective *RESPONDING* has been.

ANSWER KEYS FOR PRETESTS, GROWTH TESTS, AND DIAGNOSTIC TESTS

Pretest 7

Key:

1.	(a)	13.	(c)	25.	(b)
2.	(b)	14.	(d)	26.	(c)
3.	(b)	15.	(a)	27.	(c)
4.	(a)	16.	(b)	28.	(a)
5.	(b)	17.	(a)	29.	(d)
6.	(a)	18.	(c)	30.	(b)
7.	(c)	19.	(a)	31.	(a)
8.	(b)	20.	(d)	32.	(a)
9.	(b)	21.	(d)	33.	(d)
10.	(b)	22.	(b)	34.	(d)
11.	(d)	23.	(a)	35.	(b)
12.	(b)	24.	(a)	36.	(b)

Pretest 8

Key:

1.	(c)	13.	(d)	25.	(d)
2.	(a)	14.	(b)	26.	(d)
3.	(b)	15.	(a)	27.	(c)
4.	(b)	16.	(c)	28.	(b)
5.	(d)	17.	(a)	29.	(b)
6.	(d)	18.	(d)	30.	(d)
7.	(b)	19.	(a)	31.	(a)
8.	(c)	20.	(d)	32.	(a)
9.	(c)	21.	(a)	33.	(c)
10.	(a)	22.	(a)	34.	(b)
11.	(d)	23.	(c)	35.	(d)
12.	(b)	24.	(c)	36.	(b)

Pretest 9

Key:

1.	(d)	13.	(a)	25.	(a)
2.	(d)	14.	(b)	26.	(a)
3.	(c)	15.	(b)	27.	(d)
4.	(b)	16.	(a)	28.	(c)
5.	(b)	17.	(c)	29.	(b)
6.	(d)	18.	(c)	30.	(d)
7.	(a)	19.	(b)	31.	(a)
8.	(a)	20.	(c)	32.	(b)
9.	(c)	21.	(c)	33.	(a)
10.	(b)	22.	(c)	34.	(a)
11.	(d)	23.	(b)	35.	(a)
12.	(b)	24.	(c)	36.	(b)

Pretest 10

Key:

1.	(b)	13.	(a)	25.	(b)
2.	(c)	14.	(b)	26.	(b)
3.	(a)	15.	(c)	27.	(a)
4.	(a)	16.	(b)	28.	(a)
5.	(d)	17.	(d)	29.	(c)
6.	(c)	18.	(d)	30.	(d)
7.	(b)	19.	(b)	31.	(c)
8.	(d)	20.	(b)	32.	(a)
9.	(a)	21.	(d)	33.	(b)
10.	(b)	22.	(c)	34.	(d)
11.	(a)	23.	(a)	35.	(a)
12.	(a)	24.	(a)	36.	(b)

Pretest 11

Key:

1.	(c)	13.	(a)	25.	(d)
2.	(a)	14.	(d)	26.	(b)
3.	(a)	15.	(b)	27.	(b)
4.	(d)	16.	(c)	28.	(b)
5.	(a)	17.	(d)	29.	(c)
6.	(b)	18.	(b)	30.	(c)
7.	(b)	19.	(a)	31.	(d)
8.	(a)	20.	(b)	32.	(a)
9.	(a)	21.	(c)	33.	(c)
10.	(c)	22.	(b)	34.	(b)
11.	(d)	23.	(d)	35.	(a)
12.	(b)	24.	(b)	36.	(c)

Pretest 12

Key:

1.	(d)	13.	(c)	25.	(b)
2.	(b)	14.	(d)	26.	(a)
3.	(b)	15.	(b)	27.	(a)
4.	(b)	16.	(b)	28.	(d)
5.	(c)	17.	(c)	29.	(d)
6.	(c)	18.	(b)	30.	(c)
7.	(d)	19.	(d)	31.	(b)
8.	(a)	20.	(d)	32.	(c)
9.	(c)	21.	(a)	33.	(b)
10.	(b)	22.	(b)	34.	(d)
11.	(a)	23.	(c)	35.	(a)
12.	(c)	24.	(c)	36.	(a)

Growth Test 7

Key:

1.	(c)	13.	(d)	25.	(c)
2.	(d)	14.	(a)	26.	(a)
3.	(b)	15.	(b)	27.	(b)
4.	(a)	16.	(b)	28.	(d)
5.	(a)	17.	(c)	29.	(b)
6.	(c)	18.	(a)	30.	(c)
7.	(b)	19.	(d)	31.	(d)
8.	(b)	20.	(d)	32.	(c)
9.	(d)	21.	(a)	33.	(a)
10.	(c)	22.	(b)	34.	(b)
11.	(a)	23.	(a)	35.	(d)
12.	(a)	24.	(b)	36.	(b)

Growth Test 8

Key:

1.	(c)	13.	(d)	25.	(c)
2.	(a)	14.	(c)	26.	(c)
3.	(b)	15.	(c)	27.	(d)
4.	(d)	16.	(b)	28.	(d)
5.	(b)	17.	(b)	29.	(a)
6.	(c)	18.	(c)	30.	(b)
7.	(d)	19.	(b)	31.	(b)
8.	(c)	20.	(a)	32.	(c)
9.	(a)	21.	(d)	33.	(a)
10.	(b)	22.	(a)	34.	(a)
11.	(d)	23.	(b)	35.	(c)
12.	(b)	24.	(a)	36.	(d)

Growth Test 9

Key:

1.	(b)	13.	(c)	25.	(a)
2.	(a)	14.	(d)	26.	(b)
3.	(c)	15.	(d)	27.	(b)
4.	(c)	16.	(a)	28.	(b)
5.	(d)	17.	(d)	29.	(c)
6.	(d)	18.	(b)	30.	(d)
7.	(a)	19.	(c)	31.	(c)
8.	(b)	20.	(a)	32.	(c)
9.	(b)	21.	(c)	33.	(b)
10.	(c)	22.	(c)	34.	(c)
11.	(a)	23.	(b)	35.	(a)
12.	(a)	24.	(b)	36.	(b)

Growth Test 10

Key:

1.	(a)	13.	(c)	25.	(b)
2.	(b)	14.	(a)	26.	(c)
3.	(b)	15.	(a)	27.	(d)
4.	(b)	16.	(c)	28.	(d)
5.	(c)	17.	(c)	29.	(a)
6.	(d)	18.	(a)	30.	(c)
7.	(c)	19.	(d)	31.	(c)
8.	(c)	20.	(a)	32.	(b)
9.	(b)	21.	(c)	33.	(a)
10.	(c)	22.	(a)	34.	(a)
11.	(a)	23.	(b)	35.	(b)
12.	(b)	24.	(c)	36.	(a)

Growth Test 11

Key:

1.	(c)	13.	(a)	25.	(a)
2.	(b)	14.	(b)	26.	(a)
3.	(c)	15.	(a)	27.	(d)
4.	(d)	16.	(c)	28.	(c)
5.	(d)	17.	(b)	29.	(d)
6.	(a)	18.	(c)	30.	(a)
7.	(c)	19.	(d)	31.	(a)
8.	(c)	20.	(a)	32.	(d)
9.	(b)	21.	(b)	33.	(a)
10.	(a)	22.	(b)	34.	(b)
11.	(a)	23.	(c)	35.	(b)
12.	(b)	24.	(d)	36.	(b)

Growth Test 12

Key:

1.	(b)	13.	(b)	25.	(c)
2.	(c)	14.	(b)	26.	(d)
3.	(d)	15.	(b)	27.	(c)
4.	(a)	16.	(c)	28.	(a)
5.	(a)	17.	(a)	29.	(b)
6.	(d)	18.	(a)	30.	(b)
7.	(c)	19.	(d)	31.	(a)
8.	(d)	20.	(d)	32.	(c)
9.	(a)	21.	(b)	33.	(c)
10.	(a)	22.	(d)	34.	(b)
11.	(d)	23.	(a)	35.	(a)
12.	(a)	24.	(b)	36.	(b)

DIAGNOSTIC TESTS GRADE 7

Diagnostic Test 1: Recognizing Systematic Organization

1. D
2. B
3. C
4. A
5. C
6. D
7. B
8. A
9. C
10. B

Diagnostic Test 2: Recognizing Puns

1. unruffled; comb
2. nothing
3. *none*
4. bear
5. *none*
6. shake
7. Weighs
8. *none*
9. principles
10. bottom
11. *none*
12. wood
13. Serve
14. *none*
15. put out

Diagnostic Test 3: Perceiving Character Traits

1. C
2. A
3. A
4. B
5. C
6. E: killed someone; committed murder; murdered someone.
7. D
8. A
9. C
10. B
11. B
12. B
13. D
14. A
15. E: self-confident; courageous; brave.
16. C
17. C
18. B
19. A
20. D

Diagnostic Test 4: Recognizing the Appropriate Word

1. B
2. A
3. A
4. D
5. C
6. B
7. C
8. C
9. A
10. D
11. B
12. B
13. B
14. A
15. C
16. D
17. A
18. D
19. D
20. C

Diagnostic Test 5: Completing a Poem

1. C
2. D
3. B
4. A
5. D
6. B
7. A
8. C
9. C
10. B
11. C
12. A

Diagnostic Test 6: Perceiving Tone and Mood

1. A, C
2. C
3. B, C
4. C
5. D, C
6. A
7. B, D
8. B
9. B, D
10. D
11. A, B
12.
13. C, D
14.
15. B, D
16.
17. B, C
18.
19. A, C
20.

Diagnostic Test 7: Understanding Comparisons

1. B
2. A
3. B
4. D
5. C
6. E (suggested answer: Because they resemble fleecy white clouds.)
7. C
8. B
9. D
10. D
11. A
12. C
13. E (suggested answer: A barren field.)
14. C
15. B
16. A
17. D
18. B
19. C
20. E (suggested answer: Alert, wide-awake.)

DIAGNOSTIC TESTS GRADE 8

Diagnostic Test 1: Recognizing Systematic Organization

1. C
2. A
3. B
4. D
5. C
6. C
7. B
8. A
9. B
10. D

Diagnostic Test 2: Recognizing Puns

1. Serve
2. *none*
3. put out
4. seamy
5. distant
6. case
7. *none*
8. stone-deaf
9. *none*
10. swept down
11. stable
12. *none*
13. *none*
14. looking up
15. struck; beauty

Diagnostic Test 3: Perceiving Character Traits

1. C
2. B
3. A
4. D
5. B
6. B
7. E: friendly, comradely.
8. D
9. A
10. A
11. C
12. E: He was unable to be a true friend; he was unable to give complete friendship.
13. D
14. D
15. C
16. C
17. B
18. B
19. E: reflective but energetic; a thinking man with lots of energy.
20. A

Diagnostic Test 4: Recognizing the Appropriate Word

1. C
2. D
3. A
4. D
5. D
6. C
7. B
8. A
9. B
10. B
11. B
12. D
13. A
14. C
15. B
16. C
17. C
18. A
19. A
20. B

Diagnostic Test 5: Completing a Poem

1. B
2. C
3. B
4. B
5. D
6. D
7. A
8. C
9. A
10. B
11. B
12. D

Diagnostic Test 6: Perceiving Tone and Mood

1. A, B
2. C
3. B, C
4. A
5. A, D
6. A
7. B, D
8. A
9. D, A
10. D
11. C, D
12.
13. C, B
14.
15. D, B
16.
17. C, B
18.
19. A, B
20.

Diagnostic Test 7: Understanding Comparisons

1. B
2. B
3. A
4. C
5. A
6. D
7. C
8. E (suggested answer: The good men do too often goes unnoticed or too often is forgotten.)
9. C
10. C
11. A
12. D
13. B
14. C
15. E (suggested answer: An orchard of orange trees.)
16. B
17. E (suggested answer: The boom of thunder.)
18. C
19. C
20. E (suggested answer: Resignation, surrender, accepting things as they are.)

DIAGNOSTIC TESTS GRADE 9

Diagnostic Test 1: Recognizing Systematic Organization

1. D
2. A
3. B
4. A
5. C
6. C
7. D
8. A
9. A
10. B

Diagnostic Test 2: Recognizing Puns

1. *none*
2. looking up
3. struck; beauty
4. *none*
5. harping
6. shade
7. cast
8. *none*
9. guts; stringing
10. *none*
11. premises
12. from scratch
13. hitch
14. *none*
15. see a model home

Diagnostic Test 3: Perceiving Character Traits

1. B
2. B
3. E: reflective but energetic; a thinking man with lots of energy.
4. A
5. C
6. D
7. D
8. B
9. A
10. E: his desire to know his real self; his desire to find out what kind of person he really is.
11. B
12. C
13. E: with a purpose, a goal, an objective.
14. A
15. C
16. C
17. D
18. E: unconcern for what people expect; indifference to what people think.
19. A
20. B

Diagnostic Test 4: Recognizing the Appropriate Word

1. B
2. C
3. C
4. A
5. A
6. B
7. D
8. C
9. A
10. C
11. B
12. D
13. C
14. C
15. C
16. A
17. B
18. D
19. B
20. A

Diagnostic Test 5: Completing a Poem

1. B
2. B
3. D
4. C
5. A
6. C
7. D
8. D
9. B
10. A
11. C
12. D

Diagnostic Test 6: Perceiving Tone and Mood

1. A, C
2. A
3. A, B
4. B
5. C, B
6. D
7. B, D
8. D
9. A, C
10.
11. C, B
12.
13. A, D
14.
15. D, A
16.
17. B, C
18.
19. C, B
20.

Diagnostic Test 7: Understanding Comparisons

1. C
2. D
3. B
4. E (suggested answer: There are few honest, courageous politicians.)
5. B
6. A
7. C
8. E (suggested answer: Cold and frightened.)
9. C
10. B
11. A
12. A
13. C
14. D
15. F (suggested answer: Crescent moon; very thin moon.)
16. E (suggested answer: Unhappy; sad; disillusioned.)
17. E (suggested answer: A bird's call.)
18. A
19. B
20. A

DIAGNOSTIC TESTS GRADE 10

Diagnostic Test 1: Recognizing Systematic Organization

1. D
2. A
3. B
4. B
5. C
6. D
7. C
8. A
9. C
10. C

Diagnostic Test 2: Recognizing Puns

1. hitch
2. *none*
3. see a model home
4. suit
5. naive
6. grave
7. *none*
8. stitches
9. petrified; rock
10. *none*
11. little things count
12. bad soles
13. Kan Guru
14. *none*
15. warm up

Diagnostic Test 3: Perceiving Character Traits

1. D
2. E: unconcern for what people expect; not caring what people think.
3. A
4. B
5. E: admire, respect, look up to.
6. D
7. C
8. C
9. C
10. A
11. B
12. D
13. E: angry and idealistic.
14. B
15. C
16. E: He has an active conscience and sense of responsibility (duty). He has an unusually strong sense of social responsibility.
17. A
18. B
19. E: secretive and vengeful; sneaky and seeking revenge; underhanded and seeking to get even.
20. C

Diagnostic Test 4: Recognizing the Appropriate Word

1. C
2. A
3. B
4. D
5. B
6. A
7. D
8. B
9. C
10. C
11. A
12. C
13. D
14. D
15. B
16. A
17. A
18. C
19. B
20. B

Diagnostic Test 5: Completing a Poem

1. A
2. C
3. D
4. C
5. C
6. C
7. A
8. B
9. A
10. B
11. D
12. B

Diagnostic Test 6: Perceiving Tone and Mood

1. C, D
2. B
3. D, C
4. B
5. C, D
6. A
7. B, D
8. A
9. D, A
10.
11. D, A
12.
13. A, D
14.
15. B, C
16.
17. B, C
18.
19. C, B
20.

Diagnostic Test 7: Understanding Comparisons

1. A
2. B
3. D
4. E (suggested answer: To help us understand and appreciate the world more than we might otherwise.)
5. C
6. A
7. E (suggested answer: A machine)
8. A
9. B
10. C
11. B
12. E (suggested answer: He likes what he sees.)
13. B
14. A
15. E (suggested answer: A loaded gun.)
16. C
17. B
18. D
19. E (suggested answer: Spring's fragrant blossoms.)
20. B

DIAGNOSTIC TESTS GRADE 11

Diagnostic Test 1: Recognizing Systematic Organization

1. B
2. C
3. A
4. D
5. B
6. C
7. B
8. D
9. C
10. A

Diagnostic Test 2: Recognizing Puns

1. Kan Guru
2. *none*
3. warm up
4. unalterable
5. guild; guilt
6. *none*
7. wait
8. *none*
9. break
10. sons raise meat
11. tales; stern
12. out; mend
13. Corps
14. *none*
15. manners

Diagnostic Test 3: Perceiving Character Traits

1. A
2. B
3. E: secretive and vengeful; sneaky and seeking revenge; underhanded and seeking to get even.
4. C
5. A
6. D
7. E: fearless and forceful; unafraid and self-assured.
8. B
9. A
10. C
11. D
12. B
13. B
14. E: Society had misinterpreted his good intentions.
15. E: timid and self-conscious; hesitant and shy.
16. C
17. A
18. E: the snobbishness and the meanness of her contemporaries.
19. E: unsophisticated; a nincompoop; mindless; easily led.
20. B

Diagnostic Test 4: Recognizing the Appropriate Word

1. B
2. A
3. A
4. C
5. B
6. B
7. D
8. C
9. A
10. C
11. C
12. B
13. A
14. D
15. A
16. A
17. B
18. D
19. C
20. D

Diagnostic Test 5: Completing a Poem

1.	B	7.	C
2.	D	8.	A
3.	B	9.	C
4.	B	10.	C
5.	A	11.	C
6.	D	12.	B

Diagnostic Test 6: Perceiving Tone and Mood

1.	D, B	11.	D, C
2.	B	12.	
3.	C, D	13.	B, D
4.	A	14.	
5.	B, D	15.	A, B
6.	A	16.	
7.	C, D	17.	B, D
8.		18.	
9.	A, C	19.	C, B
10.		20.	

Diagnostic Test 7: Understanding Comparisons

1. B
2. E (suggested answer: Peace and security; salvation.)
3. B
4. A
5. C
6. B
7. E (suggested answer: A fourth-quarter moon; a waning moon.)
8. A
9. B
10. B
11. E (suggested answer: Deadly, poisonous.)
12. C
13. E (suggested answer: A priest pouring cleansing ablutions or waters.)
14. C
15. D
16. C
17. E (suggested answer: Small bits and pieces of experience; only occasionally finding life worth living.)
18. B
19. D
20. E (suggested answer: He considers him to be misguided; he considers him to be unperceptive.)

DIAGNOSTIC TESTS GRADE 12

Diagnostic Test 1: Recognizing Systematic Organization

1.	B	6.	C
2.	A	7.	D
3.	C	8.	B
4.	C	9.	B
5.	D	10.	A

Diagnostic Test 2: Recognizing Puns

1. Corps
2. *none*
3. manners
4. served; court
5. grave
6. *none*
7. Sic transit
8. *none*
9. *none*
10. See; Back Home
11. bluff
12. charges
13. mane
14. *none*
15. overtime

Diagnostic Test 3: Perceiving Character Traits

1. A
2. E: the snobbishness and the meanness of her contemporaries.
3. E: unsophisticated; a nincompoop; mindless; easily led.
4. B
5. C
6. A
7. E: energetically optimistic; undaunted.
8. D
9. B
10. A
11. C
12. E: by taking love too lightly; by thinking love is just a lark.
13. D
14. D
15. B
16. A
17. E: opportunistic; believes in expediency; does whatever the circumstances suggest.
18. C
19. E: a perceptive, analytical man.
20. D

Diagnostic Test 4: Recognizing the Appropriate Word

1.	A	6.	D	11.	B	16.	D
2.	A	7.	B	12.	D	17.	B
3.	B	8.	A	13.	C	18.	A
4.	D	9.	B	14.	A	19.	C
5.	C	10.	B	15.	D	20.	B

Diagnostic Test 5: Completing a Poem

1.	C	5.	C	9.	B
2.	C	6.	D	10.	D
3.	B	7.	B	11.	C
4.	A	8.	B	12.	A

Diagnostic Test 6: Perceiving Tone and Mood

1.	C, D	11.	D, A
2.	A	12.	
3.	D, B	13.	C, B
4.	A	14.	
5.	C, A	15.	A, B
6.	A	16.	
7.	C, D	17.	C, D
8.		18.	
9.	B, A	19.	D, C
10.		20.	

Diagnostic Test 7: Understanding Comparisons

1. A
2. B
3. B
4. D
5. E (suggested answer: The howling winds.)
6. E (suggested answer: He is impressed, fascinated, awed by the workings of Nature.)
7. C
8. B
9. C
10. A
11. E (suggested answer: Is pounding hard.)
12. D
13. C
14. A
15. E (suggested answer: The glaring sun.)
16. E (suggested answer: Harmless.)
17. C
18. B
19. C
20. E (suggested answer: There are other matters —affairs —that are more important, that deserve more attention.)

APPENDICES

The Nature of Achievement in Literature: Some Notes on Evaluation and Accountability

Alan C. Purves

Every teacher of literature is inevitably concerned with the evaluation of his students. He must certify that those who have spent a semester or a year under his tutelage have done something other than look intelligent so that they may go on to whatever the next educational step may be. When most teachers confront this business of evaluation, however, I suspect that they feel a slight queasiness about the process. They know their students as individuals or as minds in process, but they are a bit unsure as to just what it is that the bright-looking girl in the second row has accomplished. When they set a class test on a novel or a final examination, teachers more often than not tremulously put in questions that they hope will "really make them think" or "separate the sheep from the goats." Too often, though, the bright-looking girl in the second row turns in a dull answer, and the sheep and the goats remain homogeneous. After all, does the teacher of literature want to produce sheep or goats?

The problem of the evaluator is exacerbated when he must create a test for a group that he has never seen. It is then, as never before, that he comes up squarely before the question of the nature of achievement in literature. Whatever the merits or defects of external examinations, they do force the examiner to define the goals of education and find ways to measure them. Nowhere is this problem of definition more beclouded than in literature, partly because literature is a verbal art and partly because the subject matter of literature is unconfined save by the limits of man's imagination. I was forced to confront the problem when I was asked to work on an international study of achievement in literature. It is with a part of that study that this paper deals, because I hope that what I have to say about a large-scale study will have relevance for the classroom teacher.

A group of educational researchers in various countries formed an alliance called the International Association for the Evaluation of Educational Achievement, which sought to compare the educational systems of different countries, not merely in their demographic and organizational patterns, but in terms of what the students in those systems achieve. Their first study was in mathematics, and the results of that study (which have recently been published) have already poked the educational hornet's nest. The second phase of the Association's studies will include several subjects, of which literature is one.

The literature study seeks to examine what it is that students do when they talk or write about a literary work; in this sense it is a repetition of I. A. Richards' *Practical Criticism* on a larger scale. We expect that there will be national and cross-national patterns of response to a work of literature and that these patterns will be related to such things as student tracking and school organization, as well as to the student's knowledge about and attitudes toward literature, his place vis-à-vis the mass and the elite culture of his nation, and particularly to the type of training he receives in literature and the stated aims of literature teaching in the nation or part of the nation in which the sudent resides. In order to make this examination, we must first find some way of defining the curricula both internationally and in the United States. The task of definition has been my concern and,

with Nancy Dill, then of Teachers College, Columbia, and Joel Weiss, then of The University of Chicago, and the advice of a committee of those concerned with the English curriculum—the task is completed.

When we looked at the statements about the curriculum in literature, we became confused. There abound statements like "to form a permanent reading habit," "to read literature with pleasure and understanding," "to meet youth's needs through literature," "to know where desirable reading materials may be obtained," and "to read literature of excellence." The documents then proceed, more often than not, to excoriations of *Black Beauty* or "Trees" and vauntings of *The Heart of Darkness* or "The Ancient Mariner," to damnations of Zona Gale and praise of Shakespeare. Some documents, of course, boost Miss Gale and damn Sir Walter Scott, but nearly all of them get caught up on the content of literature curricula and are at best general and at worst vague about what the student is to do with these books. We needed some sort of precision about what it is teachers want students to do before we could internationally or nationally (not to mention locally) say that they have achieved something. To assimilate these vague statements, we borrowed the notion of the educational psychologists that there are in any discipline a content and a series of behaviors, things that people do or are supposed to do with content. Content and behavior come close to defining educational objectives.

The Content of Literature

What is the content of literary education in the United States? Books, as you might have suspected. Poetry, drama, fiction, and all the rest that is not poetry, drama, or fiction but that appears in anthologies and courses. There are the mass media; there is literary history, there is the biography of authors, literary terminology, critical systems and theories of literary forms, and there is certain cultural information—the myths, the Biblical stories, the folklore which lie at the back of much of our best literature. All of these one might expect to form the parts of the domain of literature, and one can easily subdivide them further according to a required degree of precision. We found it useful to note the difference between contemporary and pre-contemporary literature—a difference that seemed more important than a division between American and English literature or between literature in English and literature in translation. We did not, however, find a meaningful distinction between literary history and social, cultural, or political history at the secondary-school level.

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It would seem, then, that the content of literature courses is fairly stable. There are fluctuations of the stock of the various genres, and there are, of course, differences between individual curricula as to titles and authors. But as anyone who has been on a textbook selection committee knows, these differences are really small. Poetry texts daren't exclude Shakespeare's sonnets; short story anthologies have a sameness beneath the differences in jacket, apparatus, and typography. Humanities courses, whether dealing with man's aspirations or man the creator, are pretty sure bets to include Homer, Sophocles, Swift, and Dostoevsky. Nearly all of these texts and curricula pay some attention to critical terminology and theory and to biographical, historical, and cultural information.

Yet there is another noteworthy division of content of literature courses: what we have called "Any literary work." Its existence seems predicated on the notions (a) that if a student can read one text in the prescribed manner, he can read any text in the same manner, and (b) that there are transferable abilities regardless of the work read or studied. Many curricula, therefore, do not make elaborate distinctions between genres because they assume that literature courses must produce a marketable skill or else English teachers would be condemned to composition and the worse aspects of language study. Whether there are transferable skills gained from close analysis of "Ode on a Grecian Urn" is perhaps debatable, but all seem to hope there is. Let us see what those skills might be.

Recall and Recognition

At the lowest level, of course, there is the recall and recognition of these various bits of content. Students are often expected to remember who is in what play and who wrote what; they are expected to recognize a passage from a work they have read and to spot metaphors and puns if they are told what these things are that they are looking for. A majority of the test questions in both classroom and national tests ask for these two behaviors, but they do not seem to be the transferable skills that will justify the teaching of literature. Does anyone really care whether a student can remember which novel contains "Wandering Willie's Tale" or what the difference between metonymy or synechdoche is? Only schoolteachers seem to care.

Types of Classification

The next series of behaviors fall under the heading of classification, in this case the application of some set of information to a new phenomenon. First is the application of one literary text to another, that is, the noting of similarities between Oedipus and Hamlet or between *Pilgrim's Progress* and *The Wizard of Oz*. Second is biographical classification or the application of the writer's life to a literary work. Third comes the similar skill of historical classification. The application of historical data to a literary text is a skill demonstrated in answers to questions on Darwin's influence on Hardy or Dickens and the French Revolution. Such skills are useful to the historian, to the one who is committed to sorting out and understanding the past, but I wonder if they suffice the student who is not going on to be a history major, the one who needs to be led to a commitment to reading Dickens in the first place. For his teacher there arises the question as to whether the ability to place a literary work in its biographical or historical context is the most important objective.

The three other classificatory skills are directed at the nexus between reader and text, but they are as special as biographical and historical classification in that they serve to define the professional critic. The application of literary terminology, of critical theory, and of cultural or mythological information are surely useful appurtenances to the understanding of a literary text and its relation to the body of literature. It helps to be able to use the language of literary criticism (even if at times the language descends to mere jargon). It helps to see a play in the light of Aristotle's *Poetics*. It helps to see the relationship between a short story and a Biblical theme or between Shane and Sir Lancelot. With these classificatory skills one can speak of a literary work more intelligently to other critics and teachers, but these skills are hardly ends in themselves. Rather, they are tools for discourse, and the acquisition of these tools can often narrow the discourse rather than broaden it. Although classification defines much of learning, in less than mature minds classification closes thought, as any English teacher knows, both with respect to literature and with respect to the world at large. Many others, I feel sure, have been dismayed by the student who thinks he is another Northrop Frye when he flatly announces that a line of verse has five iambic feet. He is not unlike the writer who says that an author is a Marxist and thinks the label says all there is to say about the author and his work. Important as classification is to learning, it is not all of learning.

The skills of classification, like the skills of recall and recognition, are easy to teach and easier to test. They therefore dominate much of our curricula and our national testing programs. One has little trouble marking a student right or wrong; one has less trouble assuring himself of his success as a teacher. But one has great trouble justifying major emphasis to these skills, for the student who has mastered them has acquired but a part of what is meaningful in literary education.

The Expressed Response

The next order of behavior towards a literary work becomes more complex because it involves more than simple cognition. We have included them under the general heading of the expressed response. Response itself is the best term, we think, for that Gordian combination of affective, cognitive, perceptual, and psychomotor activities that take place when a person reads a book. Response itself is necessarily private in that one can never tell what the whole response is, and less whether it has changed or developed. Certainly one cannot presume to evaluate it.

Yet teachers do ask students to report on their response, either orally or on paper. What they get may be as true a report as the student can muster; more probably it is a compromise between the private response and what the student thinks the teacher desires. The reported or expressed response I would describe as consisting of statements of engagement, perception, interpretation, and evaluation. Engagement is best defined as the report of the effect of the work on the reader: how he reacts to the form or content of the work. Expression of engagement is an expression of the literary experience, not the literary fact. There are serious questions about the place of engagement in the curriculum, particularly about whether it can be inculcated or developed and whether it can be evaluated. Although its importance is undeniable, it is given scant attention because it is hard to deal with and may strike school administrators as unintellectual.

Teachers and testers flee engagement for the safety of interpretation and particularly perception, which includes both the classification described earlier and analysis. They eschew evaluation for reasons like those for which they shy away from engagement. Both come close to trampling on the student's constitutional right of privacy. Analysis, like classification, is subject to empirical verification. A plot is or is not tripartite; form and content have or have not a relationship that can be established. Interpretation, particularly symbolic and hortatory interpretation (that the work teaches something or urges a point), is less clear-cut a study, but an interpretation can be judged by the rules of argument and evidence, if not by empirical verification. And certainly, when one has a student write an analytic or interpretive paper, one can assert that he has had practice in the sort of argument or exposition that will stand him in good stead as a literary critic—or as an insurance salesman. Writing about one's evaluation can have the same sort of pedagogic value, but too often, teachers neglect it because it comes close to taste, that aspect of literary study which everyone secretly desires to impart but with which no one dare tamper. I would suggest that evaluation is not taste but establishes the premises of taste and as such is as suited to the purposes of training in composition as are analysis and interpretation. A topic such as "Why do you think this is a good or bad poem?" can produce a more exciting essay than "What do you think this poem means?"

But there is a problem: Education in writing about literature is education in writing, not in literature or what is called the "literary sensibility." Critics of the study of literature can well ask: "Why then literature if it is to be justified only as a stimulus for rhetoric?" One answer might be that the student becomes so versed in the techniques of the expressed response—according to an analytic, interpretive, or evaluative mode—that these techniques will inform his response, thus making the public private. One can further hope that the response to literature will influence the response to any sort of experience. At best, this justification leads to indoctrination into the pleasures of the intellect, but at its worst it substitutes methodology for response. Despite its dangers, there is merit in this justification and in concentration on these behaviors, but I do not think that such concentration is sufficient.

The other behaviors related to the expressed response include: "Express a pattern of response to," "Express a pattern of preference for," and "Express a variety of responses to." The first of these refers to a set order of writing or speaking about

literature, that is, some system of expressed response. It is reflected in the curriculum that establishes a set of *a priori* relationships between discourse about engagement, perception, interpretation, and evaluation. The second, "Express a pattern of preference for," is taste, and it is certainly a covert goal of literary education reinforced by the very fact of the text or anthology or reading list which sets a magic circle around the literary works it contains. In many curricula it is an overt goal, although there is some apology for it and some attempt to cover it with such terms as "adopt high critical standards." It might be salutary if English teachers were to muster their courage and say whether or not they want to influence their students' taste. The third behavior, "Express a variety of responses to," seems to be the denial of the first of this series, but it is not. The first asserts that there is a best method of approach to a literary work; the third asserts that the capacity to respond to literary works changes, and that although a well-formulated response to a work may take a certain form, yet there are a variety of possible responses. A student can appreciate *Alice in Wonderland* as a children's book and as a complex allegory, and a mature student should be able to do both, if not simultaneously, at least seriatim. This goal asks that students develop a repertoire of responses suitable to the occasion, that they be able to accept *Hamlet* and *Peanuts* for what they are. Although seldom mentioned, the goal is held by those who are most concerned with the curriculum from kindergarten to the college years.

The three behaviors that are listed after response itself deal primarily with attitude. Teachers want students to be willing to read good literature, to enjoy the literary experience, and to accept the many values that a free literature has in a free society. All of these are, in a sense, long-range goals; and curricular statements frequently refer to them as vague hopes rather than as specific outcomes of education in literature. The behaviors that indicate that people respect and enjoy literature, that they have developed a mature and eclectic taste and capacity to respond to the great variety of literary works, cannot, it would seem, be the prime foci of teachers of literature. But it is the inculcation of these behaviors that will keep literature teachers in business and keep literature an important part of our culture. The other behaviors are only means to an end. So far, literature teachers have stayed in business and literature has remained important, but I suspect that it has declined in importance as far as students are concerned. True, more students are writing. Equally true is the gulf between writer and audience. I sense that the best students are not taking literature seriously, but are choosing other subjects and fields of endeavor.

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I would suggest that as long as teachers, curriculum builders, and testers concentrate on the testable—on recall, application, analysis, interpretation—they will not lessen the threat. The important goals of education in literature are those about which there is no certainty: the engagement of a student, his taste, his judgment, his private response, his capacity for response, and his attitudes towards literature and the literary experience. If the student fails to live up to the standard that teachers set by their example in these behaviors, the literature curriculum has failed. But example is not enough; teachers need to be clear and specific about these goals, if only to gain the respect of our best students.

Considering the Response

One wonders if the teacher can stay the threat of failure. I suggest that there may be ways to do so, and I should like to conclude by setting forth one way. It is the quite simple one of setting as a part of the content of literature study not any work of literature, but any response to a work of literature. Teachers would do well were they to take as a starting point not "Ozymandias" but "I don't dig Ozymandias," and make the student aware of what his response is and what it was that caused it. The student could come to self-understanding, and certainly to an understanding of the

text and the ways by which it makes its effect. It is this sort of self-consciousness that can contribute to intellectual growth. Perhaps an understanding of the nature of one's response can lead to the desire to read more. Certainly it will give the student self-respect, because the teacher realizes that it takes not only a book, but a reader. The particular use of engagement as a starting point will give engagement—without which there is no response—a centrality in the curriculum that it has in the experience of literature; perception, interpretation, evaluation, and all the other skills will follow from it. So too will taste and attitude, for they are both definable as the willingness to become engaged. A self-aware engagement is an informed taste and will inform attitudes.

What I am suggesting is not a substitution of group psychoanalysis for literary study nor is it the panacea for sluggish hours over *Silas Marner,* but it is one of the ways. There are many others by which the teacher can keep all of the desired behaviors of literary education in mind and still not limit himself to the testable or the pragmatically justifiable. Only if all the behaviors are kept in mind may there be a literary education that will be able to assert its inherent vitality and keep literature a viable force in our society.

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2. Literary Criticism and Educational Measurement: Toward a Framework for Curriculum*

Alan C. Purves

Most secondary school curricula in literature list three broad goals: that the students should read a variety of works and know something of literary and cultural history; that they should learn how to express their responses to literature; and that they should develop positive attitudes toward literature, culture, and reading. The first goal intends to enable the students to become more fully acquainted with the variety of poems, novels, plays, and other writings that constitute the cultural heritage of a society. The reasons for having such a goal include the desire to broaden the students' experience, the desire to instill cultural pride, and the desire to provide for societal and cultural cohesiveness. The third goal includes developing the habit of reading and developing positive attitudes toward the literature of the high culture and toward the cultural heritage. Important as the goals of broad reading and developing positive attitudes are, it is the second goal that indicates classroom practice: the training of the students in modes of discourse about literary works. These modes will eventually become formulated into a network of structures which can be relatively spontaneous, varied, or, depending on the inclination of the students, uniform across a school population. It is this network that we call literary criticism, the disciplined mode of discourse about literary works. It builds upon a knowledge of many different literary examples and of a set of procedures and their concomitant vocabulary.

This definition of literary criticism contains many complications for the curriculum maker. One such complication arises when he must decide which works, from the vast number that could be used, best enhance the acquisition of the critical discipline. He might base his decision on the premise that the works should be varied so that the critical discipline might be more widely generalized. But beyond that decision, his choice of text is determined primarily by the other goals of literary education—those dealing with the relative importance of past culture, of foreign cultures, of subcultures, and the like. The complications that most concern us here are those related to deciding what critical procedures and vocabulary should be taught. The options are perhaps more complex and their implications for the evaluator are subtler than those pertaining to text selection.

At least since the time of the first argument about the comparative merits of two psalms or about the meaning of a scene in a Greek play, have critical disputes existed. More often than not these disputes have arisen because of a lack of common ground or because they concern themselves with essentially contested concepts. The argument might run, "Work X is the greater play because it follows certain formal conventions." "Work Y is the greater play because it succeeds in moving me." In a different form, the argument might be whether *The Brothers Karamazov* deals more with religious and moral issues or with psychological ones. Critics disagree not only about the premises upon which they base their judgments but also about the sorts of questions considered critically appropriate: Should one ask questions of meaning or questions of value? Should one ask whether the work succeeded in moving

* Originally published in Hungarian in the journal *Köznevelés*, Vol. 71 (Dec. 17, 1971), pp. 20–23. Reprinted by permission of the author. (I am indebted to the members of the humanities group of the International Seminar for Advanced Training in Curriculum Development and Innovation for their contribution to the ideas of this paper, which result from a discussion. The members of the group were Drs. Maria Teresa P. de Roibon, Anil Vidyalankar, Krasae Malyaporn, B. Wilderboer, and Moshe Ilan. Ralph Tyler also served as a helpful critic of those ideas.)

the reader or whether it is well-written or highly meaningful? This disagreement about the propriety of questions causes the greatest educational difficulty, for if the students are taught by some that only certain questions are appropriate to raise in a critical discussion and yet are taught by others that another set of questions is the only proper one, they will, to say the least, emerge confused.

The questions that critics ask fall into a number of possible categories; the set I prefer to use is the following:

a. *Analytic-Synthetic:* How is the work made? What are its parts? How do the parts add up to form a whole? What is the relation between language, form, and authorial voice?

b. *Interpretational:* What does the work mean? Can it be seen psychologically, historically, mythologically, socially, *etc.*? Does it seem to have a symbolic meaning? Does it seem to have a moral to teach?

c. *Classificatory:* What kind of work is it? How is it similar to or different from other works? What is its relation to its genus?

d. *Contextual:* How is the work related to the times in which it was written? How is it connected to its author and his life? What is its critical history?

e. *Personalistic:* How is the work related to the reader's life and emotions? What associations does it arouse? What moral judgments does it call forth in the reader?

f. *Evaluative:* How good is the work? By what criteria should it be judged? How does it compare with other works?

Most critical theories build upon one or more of these sets of questions, which are, as we can see, highly interrelated, as well as related to matters of psychology, linguistics, history, biography, philosophy, and aesthetics—to name but a few of the ancillary disciplines. Several of the synoptic critics (Aristotle, Coleridge, Croce, Lukacs, and Frye are names that come immediately to mind) seek to account for as many of these questions as they can. Each of them, nonetheless, explores one or two of these categories more fully than he does others: Aristotle, the analytic and classificatory, for example, and Lukacs, the interpretational and contextual. Other critics devote most of their time to an exploration of one category, and each category is divisible into smaller and smaller subcategories—like the analytic-synthetic, which must be subdivided to distinguish the computer-stylisticians from those who deal with metaphor and paradox, and the interpretational, which must be subdivided to discriminate the Freudian from the Jungian critic.

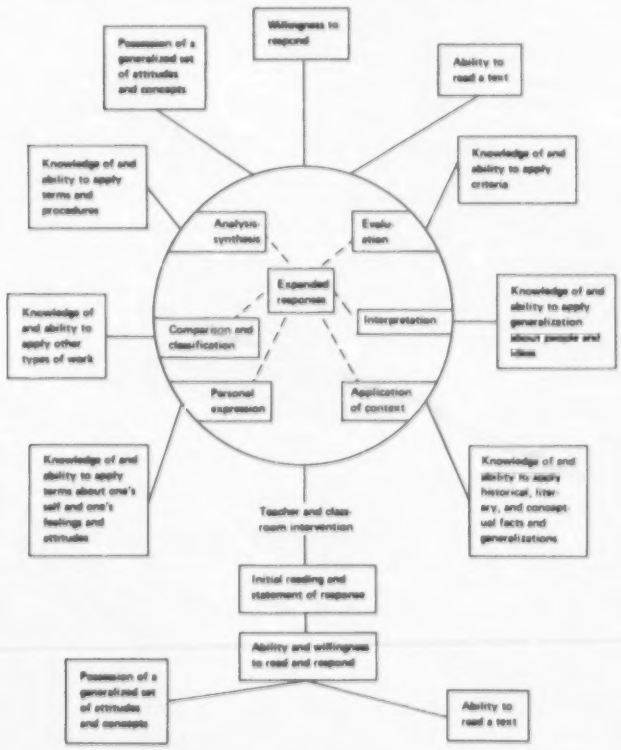
It is important to realize that the choice of question to a great extent determines the type of critical procedure, the aspect of the work that will be examined, the amount of external information that is required, and the critical vocabulary that is necessary. When we consider the pedagogical implications of these categories we find the problem of choice to be confounding. Scholars and critics differ upon the importance of precise subquestions within a general set of questions, and, if critics belong to different critical camps, they differ on the importance of broad categories of questions. Their most persistent complaint about the students who come to them from the secondary schools is that the students have not learned "the right approach" to a literary work or the "proper method" or "how to *really* read a text"—in other words, they have not learned to ask the questions that the critic prefers. Even those critics who are most eclectic in their approach and who vary their approach according to the type of work with which they are dealing often complain about a lack of corresponding eclecticism in their students. As far as most critics are concerned, then, we might say that a formulation of the second goal is that the student should learn what questions are most approved by the critic or critics that dominate the

curriculum. The corollary objective is to learn how to answer those questions and how to use the language and procedures of the critic. Training in criticism is, therefore, indoctrination into a set of beliefs about the critical act: its premises, procedures, and aims.

In those subcultures where there is only one critic (*i.e.*, in a single university literature class taught by that critic) the learning problem for the student is simply solved. The critic delineates his questions, procedures, and vocabulary, and then judges the student on his degree of conformity to the prescribed model. When one moves away from this subculture to that of a school or a regional curriculum, the learning problem becomes complex because few, if any, schools or regions are so dominated by any one critic that all other teachers adhere exactly to his system. Even the most doctrinaire Freudian critics disagree as to the ways by which Freudian interpretations are to be carried out; at the most basic level they disagree as to whether the interpretation should move away from the behavior of characters in the book, and, if so, whether to interpretation of the author or to interpretation of the reader. Similar disagreements, large and small, exist almost whenever more than one critic discuss a work. Even in those educational systems where literature curricula are highly elaborated there is no rigid prescription of questions and approaches to a text. This situation would be all right were the critical options clearly spelled out, but in most cases they are not. One educational solution to this situation would be to delimit the questions strictly and to come up with a single critical position for the entire educational system, but even if this were possible, most critics would shudder at the thought.

A more adequate educational solution to this problem, one that gives direction to both the curriculum maker and the evaluator, comes from the categories of questions which can form a model of educational process.

Model of Instruction and Evaluation in Literary Response and Criticism


Willingness to respond
Possession of a generalized set of attitudes and concepts
Ability to read a text
Knowledge of and ability to apply terms and procedures
Knowledge of and ability to apply criteria
Analysis-synthesis
Evaluation
Expanded response
Knowledge of and ability to apply other types of work
Comparison and classification
Interpretation
Knowledge of and ability to apply generalization about people and ideas
Personal expression
Application of content
Knowledge of and ability to apply terms about one's self and one's feelings and attitudes
Knowledge of and ability to apply historical, literary, and conceptual facts and generalizations
Teacher and classroom intervention
Initial reading and statement of response
Ability and willingness to read and respond
Possession of a generalized set of attitudes and concepts
Ability to read a text

One begins at the bottom of the figure with the assumption that a student begins to confront a text—a poem, for example—with the ability to read the text (*read* in the sense of possessing the lexicon and syntax of the text). He also possesses a generalized set, a group of attitudes and concepts about literature, about the reading of literature, about the class, about the concepts in the poem that he will read, and about the particular form of that poem. The ability and set may lead to an ability and willingness to read and respond to the poem (*may* because there is the possibility that something or some one might have to motivate the student). There follows the reading and the formulation of that response into some communicable act—tears, a look of awe, a statement like "I do not like it," "It is nice," "It puzzles me," "It fits together," "It reminds me of another poem," "The writer must have been concerned with *x*." This generalized summary may be all that is articulated in a private or non-educational reading of the poem. In a classroom, however, there occurs some form of intervention that induces the student to expand his response, to make it more detailed and more highly communicable. He may be asked to enact, read aloud, draw, indicate a position on a scale, or—most frequently—talk or write. Each expanded statement falls into one of the six categories (or a combination of them). As the student elaborates any of these categories—analysis, for example—he chooses a subcategory like analysis of language, and then a smaller bit within that subcategory, and so on, ending, perhaps with comment on vowel sounds in a line of the poem. As he does so he comes to rely more and more specifically upon some knowledge of facts, terms, and generalizations extrinsic to the text but intrinsic to the critical category (like the terms and principles of linguistic analysis) and to rely on the practice of applying what he knows to literary texts. During the course of this elaboration, the student may move from the specific back to the general, or he might move from a specific point in one category to a specific point in another (from vowel sounds to his personal association with similar sounds). The process of movement may originate with the student or it may originate with the teacher's suggestions of an alternate approach or of an explanation. The expanded statement about the text may lead the student to explore the ancillary facts, terms, and principles (going to a textbook on linguistics or to a biography). More frequently, however, the movement is from knowledge already acquired to the text.

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The process of expansion may involve a number of separate utterances by a student and therefore possibly a number of different categories. From these expanded responses will probably emerge a modified, generalized set of concepts and attitudes, a modified ability to read similar texts, and a greater or lesser willingness to read other texts.* These modifications stem not only from the expanded response, of course, but from a reaction to the manner in which the teacher and the other students have conducted the class. The experience of having read, responded, and expanded one's responses also affects general attitudes toward and knowledge about books, writers, criticism, and literature classes.

This model of instruction and evaluation in literary response and criticism provides a framework for curricular choice, in that it allows the curriculum maker the option of ordering materials and instructions to teachers for which only one category

*I am referring here to the generally expected outcomes. To be sure, there are occasions when a book makes a major qualitative change in the reader's attitudes or concepts. These occasions are few in any one individual's life and they are, of course, unpredictable both as to what book will cause the change and what kind of a change will be caused. The model, however, accounts for this possibility. It also accounts for the fact that the lasting change may be less about the literary work or the critical statement than about the ancillary information and principles. Reading and responding to an historical novel may have a greater effect on a person's attitudes toward history than on his attitudes toward literature or even toward that novel.

will be explored, and this with increasing detail. He can also order such materials that will enable the students to move from one category to another, with greater or lesser detail dependent upon interest of the students and the teacher.

In many recent curricula, we might say, the emphasis is less on the acquisition of a preferred category of questions than on the development of increasing ability to verbalize whatever set of questions the student has chosen. The end is, therefore, the increased verbal and rhetorical skill of the student to develop, probe, and explore whatever set of questions he chooses. Between these two options lies a greater number of literature curricula, which include both the wide-ranging open discussion and the more restricted one. The choice depends upon the other aims of the literature curriculum, upon the power of a single critical school, and upon the general values in the total curriculum.

Once that choice has been made, the evaluator can use this model as a framework for evaluation, both diagnostic and final, of both that curriculum and the students. At the diagnostic level, the evaluation can deal with the following questions:

a. Have the students the ability to read the texts that have been set for criticism?

b. What are the generalized sets of the students with respect to literature, literature study, critical procedures, the subject matter of the literature, the forms of the literature, and literature teaching?

c. Do the students make an initial response to the work? What category does it fall into?

Answering these questions can tell the curriculum maker about text selection, types of motivation, types of initial questioning, types of activities to plan, and the like.

At the stage of the expanded response, the evaluator needs to look at the students' preparedness to talk or write about the category or categories of criticism intended in the curriculum. If, for example, the curriculum intends that the students shall apply contextual information, the evaluator must determine whether the students possess the information and the procedures for applying it to texts. If the curriculum is much less prescriptive about categories, the evaluator must first determine what questions the students are seeking to answer as they read and expand their response to the texts and how well they answer the questions *they* have chosen to ask.

The next stage of evaluation occurs after the reading and responding and it concerns the abilities, sets, and willingnesses that emerge as a result of instruction. The evaluator here must consider the following questions:

a. As a result of instruction are the students able to read similar texts?

b. Are they willing to read similar texts?

c. Upon reading another text do they ask the kinds of questions that were encouraged (or do they modify their questions according to the novelty of the new text)?

d. Do they apply the terms and principles that they previously used to answer the questions they ask?

e. How well do they apply the terms and principles?

If we look again at these questions we see that two principles for evaluation in literary criticism emerge. The first is that the evaluator must ask *what* before he asks *how well;* he must be descriptive before being judgmental, and he must beware of expecting the students to deal with the set of questions that he happens to prefer (a failing in many essay examinations in literature). The second is that the focus of

evaluation is not on the text but on the choice of questions and procedures. Consequently, evaluation must be less on the text that *has been* read and discussed and more on the text that *is about to be* read and discussed. The evaluator can observe any class discussion of a literary text and use it to measure the success of a discussion of a previous text. One requisite, of course, is the development of new observational schemes which both describe *what* and provide a framework for *how well.*

The model we have presented, therefore, serves as a model for a literature curriculum that is a series of repeated acts—reading, responding, and elaborating responses. The performance of each act modifies each subsequent act in that the text, the critical questions, and the procedures used to answer those questions in one act may be used in any subsequent act. It poses at least two possibilities for curricular sequence: the successive narrowing or broadening of questions and procedures to an approved set; and the successive elaboration and verbalization of whatever questions and procedures seem most appropriate to the student. It poses a radical redefinition of evaluation in literature—from a measurement of the students' acquisition of facts and terms about the works they have read to a measurement of the questions and procedures that students use whenever they read and respond to a work. It would be hoped that this framework for curriculum and evaluation might serve to help students gain with respect to the other two-major goals: (a) they will read more broadly, and (b) they will begin to develop more confidence in their personal relations with literature and, in effect, will come to value literature more highly.

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